THE MOVIE
ENTERTAINMENT
MAGAZINE

OCT./NOV. 1977

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First Love

Equus

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Semi-Tough

Julia

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ON THE COVER
Rudolf Nureyev plays the screen's greatest lover in Valentino.

Valentino Page 6

6 Valentino
Rudolf Nureyev as the screen's greatest lover? There may be more to director Ken Russell's choice of actors than the mere coincidence of names. A look at the last of the red hot lovers. Also, a Showbill exclusive — Ken Russell talks about his controversial career.

12 9/30/55
A generation's cult hero died on September 30, 1955 and America was shocked. Now, the movie retells the events surrounding James Dean's death and his impact on the youth of the '50s. A lesson in rebellion.

14 Joseph Andrews
First there was Tom Jones, the rollicking adventure of England's most irreverent rogue. And now, director Tony Richardson returns to the screen with another Henry Fielding classic, starring newcomer Peter Firth and Ann-Margret.

18 Bobby Deerfield
Al Pacino and Marthe Keller team up in the poignant love story of a Formula One racing driver and a young woman battling death. A Sydney Pollack production in the lesson of life and living.

20 First Love
What happens when a gentle first love turns bitter and impure? The story of a young man's rude awakening in a world filled with contradictions.

Bobby Deerfield Page 18

22 Equus
A Sidney Lumet adaptation of playwright Peter Shaffer's story of the emotional trauma of a young farm boy who blinds four horses and who eventually succumbs to revealing treatment by a puzzled psychiatrist.

Julia Page 30

24 The Turning Point
Anne Bancroft's and Shirley MacLaine's screen interpretation of career vs. marriage. An introspective look at the privilege of choice and its implications in the high-flying world of dance.

28 Semi-Tough
Burt Reynolds and Kris Kristofferson hit the gridiron in this comedy-drama about the public and private lives of two football players whose off-field antics come to a head on-field.

30 Julia
In 1938, renowned playwright Lillian Hellman buried her friend Julia in London, England. For the first time, her intriguing true story of Julia's life in pre-war Germany and her role in the anti-Nazi movement comes to the screen in a frightening tale of impending war. A story of loyalty and friendship starring Jane Fonda and Vanessa Redgrave.

32 Star Wars
A lunchtime outing fit for the rulers of the Galactic Empire! Jeremy Ferguson and son chat with Luke Skywalker and Co. over snails and salmon.

34 Who Has Seen The Wind
W.O. Mitchell's story of life on the prairies when Canada was young and sparse. A tale of youth and innocence as seen through the eyes of a young Saskatchewan boy.

DEPARTMENTS

11 People and Pics
The backstage lowdown and first word on who and what's happening in Hollywood and around the world.

38 Music Review
Showbill's pick of the crop of film and pop music.

40 Future Scene
Notes and comments on upcoming films.

42 Book Review
The new releases on the life and times of Hollywood's stars.

43 Captions
Fill in the blank and you could win with Showbill's picture caption contest.

44 Movies at a Glance
An indispensible reference guide to the movies now playing across the country.

46 In Production
An exclusive guide to productions now being filmed around the world.

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Letters

CENSORSHIP MAIL: CONTINUED

Sexually free
Soon we would be coming to a point where mankind will be "sexually free" as described in the motion picture "Logan's Run' as we come to this point, there will be nothing to censor! no one would really care because it would be as common as one person kissing another.

Frank Garcia Jr.
Vancouver, British Columbia

Payment indicates interest
Film censorship isn't necessary, it is enough to classify the films, and those not interested, need not go, since it is necessary to pay to get in. The payment indicates an interest. It is each person's fundamental right to have a free choice of what he wants to see and hear. There are enough movie houses and T.V. channels in Canada and there is an innumerable gamut of films for every conceivable taste, and why feel obliged to see a film you don't like and cry "scandal" afterwards? Never!

Joseph Bouchard
Montreal, Quebec

Public outcries
Our censors must be doing a pretty good job, judging by the constant howling for "the right of freedom of expression". Fortunately, an ever-increasing public outcry is rising against such transparent howling. Public ethics and standards of morals and decency must never be left in the hands of filmmakers, whose basic priority is the almighty buck. If filmmakers have the right to express themselves, then we, the public, have our right to protect ourservles from such "expressions".

Mrs. D. Molloy
Calgary, Alberta

Implicit fact
Only by permission of the government are we able to attend any given movie (including cartoons), regardless of whether it has been cut. This fact is implicit if censorship exists. At what point does the progression of government censorship eventually end? It ends when free speech is finally censored - usually by a bullet.

Ray Singer
Toronto, Ontario

Bare anything!
I can't help but think the article is dishonest. Rather than criticize censorship under the guise of saying it denies us information and valuable expressions of artists, you would be more honest just to say that people have a right to see pornography if they wish - see bare breasts if they wish - see bare anything!

Miss Jennifer Caruthers
Hamilton, Ontario

Strongly Canadian
I picked up your magazine at the Capital Square Cinema in downtown Ottawa a few weeks ago. It seems to me that a publication such as yours which depends entirely on Canadian moviegoers for its existence (indirectly, that is) could at least promote a few Canadian films along with all the American.

Martin Freeman
Ottawa, Ontario

Editor's Note: We have written about Canadian Films for the past eight issues and intend to continue doing so.

Nervous Energy Miscast
I found no validity in the statement that New York, New York was the film to revitalize Liza Minnelli's career. The nervous energy for which she is famous came across as just that, nervous energy produced by a 1970's actress trying to be a 1940's girl singer. I feel she was hopelessly miscast. Even Miss Minnelli's mother had to be padded and corseted to fit the image of STAR during the 40's. It wasn't until the finale that Miss Minnelli came into her own. I had been anticipating the arrival of New York, New York for weeks. It was a shame that for premium prices we saw a premium bore.

P. Campbell
Calgary, Alberta

Musical error
Upon reading Courtland Shakespeare's article reviewing current film scores in the August-September issue, I noticed an error in his review of the score for 'The Deep'. He stated that the music on side two of the soundtrack album was not even heard in the movie, but was designated for radio play. I seem to remember clearly the discoized version of the title theme at the close of the movie, and the seductive crooning of Donna Summer filtering through the background during the restaurant meeting of Nick Nolte and Jacqueline Bisset. The 'Disco Calypso' theme was played in the background as Robert Shaw met to bargain with Lou Gossett at the cricket game.

Tom Rekstis
Toronto, Ontario

Editor's Note: You are right - thanks.

Pensioners' Rate
The famous Players and Odeon organizations are to be congratulated for their kind policy of a special rate for senior citizens. As a representative of several of these groups it has been brought to my attention that some theatres do not accept this policy. If your fine magazine, which is truly representative of the movie entertainment industry could lend your voice to rectify that all cinemas adopt the policy universally, you would receive the thanks of these groups, who today are living on their pensions, to be able to indulge in the entertainment at all theatres.

A.T.Browin
Downsview, Ontario

Editor's Note: We are voicing your request to the other exhibitors.

Confined Moviegoer
I'm an inmate here at Joyceville and I came across the magazine "Showbill" the other day and was surprised as to the contents. I've been a movie-goer all my life and I want to say that this magazine has to be the best that's on the market today. No other magazine goes into detail like yours. Keep up the excellent job.

Thomas Pilling
Joyceville, Ontario

Genuine Film Buff
As a longtime moviegoer, Showbill provides me with information about current major films. As a collector, it provides me with star-covers, film scenes, film ads, behind-the-scenes stories, and the occasional portrait of many of the stars I am most interested in. What more could I ask? I also send copies of your fine magazine to friends overseas.

Larry Batsford,
Montreal, Quebec

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Valentino

Ballet impresario Rudolf Nureyev tackles the ultimate challenge of his career as he portrays the screen's greatest lover in perhaps the last epic of Valentino's turbulent life

Valentino

by Gene Telpner and
Tony Lofaro

Rudolf Nureyev in a montage of Valentino's life

When Rudolph Valentino died as a result of peritonitis on August 23, 1926 at the age of 31, he had reached such magnitude as a star that his passing was treated as an international tragedy. Hundreds of thousands of weeping mourners viewed his body when it was on display in New York before being taken to its final resting place.

There were riots in the streets that had to be quelled by police, hundreds of people were injured, and at least six women committed suicide in despair at the loss of their idol. This kind of adulation is amazing when one realizes Valentino had a relatively short five-year screen career with only 14 starring film roles to his credit.

His name was not a Hollywood conception by any means; he was actually christened Rudolphi Alfonzo Raffaelo Pierre Filibert Guglielmi di Valentina d'Antonguolla when he was born in a village farmhouse at Castellaneta in southern Italy. For Hollywood's purposes, it was simply shortened to Rudolph Valentino.

Like Valentino, Rudolf Nureyev has the same first name, and like Valentino, Nureyev is a dancer. When Valentino first came to New York as an immigrant from his native land, he became an expert dancer and a "ten-cents-a-dance taxi dancer" in Maxim's Ballroom where he partnered unescorted females.

Rudolf Nureyev, too, was an immigrant who defected from the Kirov Ballet Company when it was touring Europe. For the Russian, **Valentino** is his first film debut. Before taking the assignment Nureyev saw many of Valentino's old films including **Monsieur** and **Blood and Sand,** which was later remade with the late Tyrone Power.

Ken Russell, who not only directed but also co-scripted the United Artists' picture with Mardik Martin, has balanced the film with some excellent people. Michelle Phillips, a one-time member of the popular singing group The Mamas and the Papas, co-stars as Natasha Rambova, Valentino's beautiful but dominating wife.

Rambova, like her handsome husband, was also a dancer and a set designer **(Camille)** and Michelle Phillips did extensive research for the part. "I managed to locate Natasha's 85-year-old sister Katherine. We had long talks and I gathered a lot of fascinating information about the woman. Natasha represented class and refinement to Valentino. She was highly cultured, and incredibly intelligent, but she dominated him at every turn."

Carol Kane, who won an Academy Award nomination for her role in **Hester Street,** scores resoundingly in an electrifying tango scene with Valentino (Nureyev) during an exciting night club sequence. The tango is one of the film's highlights, and the scene takes its course when Valentino's regular partner collapses during their act and he plucks the surprised Carol Kane (cast as Fatty's Girl) out of the audience to complete his dance.

The film brings a dazzling Leslie Caron to the screen as the flamboyant Russian-born Hollywood star of the 1920s, Alla Nazimova. For Caron it is a well-deserved change of pace because she gives Nazimova an interpretation of a sophisticated, elegant woman.

Felicity Kendal portrays June Mathis in the picture. In the 1920s Mathis was a screenwriter credited with discovering Valentino and making him a star. The real June Mathis was a large, dark-haired older woman when she took Valentino under her wing; Kendal is young, petite, and blonde which only adds to her lustre in this picture.

Fans of the **Bowery Boys** pictures will remember Huntz Hall, now looking more like a grizzled senior citizen in his portrayal of film tycoon Jesse Lasky, and Seymour Cassel as George Ullman, who was Valentino's real life manager.

It is Nureyev, though, who has the toughest acting assignment in **Valentino.** He has to make a living legend believeable. Nureyev has the appearance and the stamina of a tireless bundle of energy.

The dancer has been hailed as the greatest male ballet star since Nijinsky, and Nureyev says, "I love to work. I live to dance and I dance to live. I have my talent, I have my stamina. And thank God, I have my health. What else is there in life?"

Apparently the public's appetite has not been sated for the legend of the Latin lover. On the anniversary of his death, the mysterious "Lady in Black" still comes to lay flowers on his grave and women still have dreams about being carried off across the desert sands by **The Sheik of Araby.**

Exclusive interview with director Ken Russell

Director Ken Russell is one of few current filmmakers who provokes heated debate, both pro and con, with the arrival of each of his films. Some people have called him brilliant and a technical wizard, while others, especially some English film critics, have visciously attacked Russell and his films in books and reviews.

Yet he remains an outsider to the contemporary film market, a man of extremes who refuses to be categorized or tied down to a particular filmmaking style. He is a provocative and original talent whose style evolves from his vision and imagination.

Surrounded by controversy and criticism, Russell continues to make stimulating and exciting films, and perhaps more importantly, he does them his way, which is the way he demands it.

How Russell interprets silent screen star Rudolph Valentino will be closely examined by moviegoers since he is well known, as some people claim for "distorting" and presenting "historically inaccurate" portraits of famous composers in such film biographies as **The Music Lovers** (Peter Tchaikovsky,) **Mahler** (Gustav Mahler) and **Lisztomania** (Franz Liszt).

Russell's casting of ballet dancer Nureyev in the role of Valentino raised quite a few eyebrows when it was announced. But he defended his selection saying he had found similar qualities between Nureyev and Valentino which led him to make the choice. "A lot of Nureyev's problems were Valentino's problems, of re-adjusting and coming to terms with things. He was like him in many ways, in so far as that Valentino was primarily a dancer and made his money as a dancer for a number of years in America before he became a movie star. And even when he made his movies, he danced in all of them, and although they've cut down those sequences, there is still enough there to know that an actor couldn't have done it," says Russell.

"So in Valentino we used a dancer to play a dancer. Nureyev is about the only person in the world that I could think of who is mysterious in the way that Valentino was. Nobody's heard Nureyev speak on the stage; he's used his body and his expression to convey the character he's portraying. Similarily, nobody's heard Valentino in movies since he only did silent features."

It's often been said that to understand Ken Russell's films you have to understand his childhood.

"I had a very lonely childhood because I lived on a street where nobody happened to walk down; there were no children. My parents sold shoes for a living and sometimes I would work in the shop.

"Before I went to school I used to go to the movies every day with my mother. We used to see the same movies over and over.

"I do remember one thing from my childhood that stands out in my mind. I remember sitting outside my house and seeing these beautiful pictures laying in the gutter. And to me, the world seemed more real when I looked at those pictures. I knew it wasn't the real thing, but it was a reflection of the real thing, and that in a way was magic. I sensed that the reflection of life was more interesting than life itself."

At the age of 14, he became a cadet at the Royal College at Pangbourne, and after a brief and unsatisfying stint in the Merchant Navy, he joined the Royal Air Force. There he was trained as an electrician, and it was the turning point of his career.

He became interested in music, and especially Tchaikovsky's music. The influence was so great that it led him to make the decision to direct films.

"While in the Air Force, I suddenly had a vision of how I would translate Tchaikovsky's music into visual terms, and I thought the only way to do that would be to make films."

The odds were against him coming in fresh and untried into the British film industry. He dabbled with acting and found it not to his liking. He later switched to magazine photography, meanwhile still continuing to make amateur films.

His amateur films later came to the attention of the BBC who offered him to join their prestigious arts program, **Monitor**. And now after 27 films for **Monitor** and 10 feature films, Russell remains one of the most prolific and interesting directors in the cinema world.

"I hype reality, I try to anyway, I'm not saying I always succeed, but that is my intention. I just try to express my feelings about the subjects I choose to make films on." ■

People & Pics

by Judith Sinclair

All the world was their stage.... and we looked on. Try as we might to get a glimpse at the private lives of the world's most notorious twosome, Jackie and Ari Onassis, we were kept at bay and could only wonder. Production soon to be completed on **The Greek Tycoon,** a thinly veiled story of Ari and Jackie starring Mexican-born Anthony Quinn and Jacqueline Bisset gives curiosity mongers a chance to see the personal workings of love, wealth and power. For Jacqueline Bisset, the film will surely whisk her to the stars. She is portraying a woman of flesh and blood, renowned the world over. Director, J. Lee Thompson **The Guns of Navarone** assesses Jackie Bisset's character: "Her face, her hair, above all her manner... She's playing a President's wife and she's found just that right balance of graciousness and reserve. To my way of thinking it's probably the hardest piece of acting you can call on anyone to do." Jackie B. is maintaining a low-key approach to the role: "Frankly, I don't know how much of the script is based on the real story of their romance. But there's nothing I'm doing that I'm ashamed of, and if I ever meet Jackie Onassis I'm sure everything would be right between us." And Anthony Quinn (Zorba the Greek), made-up and resembling astonishingly the late Aristotle reflects: "Onassis told me before he died that if ever they made a film about him he wanted me to play the role. I consider it a great honour. The fact that he spoke Spanish and Argentinian made us very close. He lived life to the fullest and he told me once he considered himself a Zorba, with his enormous appetite for life." And the world still watches as the fairy tale unfolds...

"We do have a Valentino with a slightly Russian accent, but Ken Russell believed the heavy accent would intensify the feeling of alienation," commented Michelle Phillips, a veteran of the Mamas and Papas rock group and co-star of **Valentino.** Michelle is playing the exotic, iron-willed set designer who married and managed the great screen lover Valentino. "Tempers did rise and fall. Rudolf was having problems with his lines. He thought they didn't sound appropriate for his character. So I in my meddling fashion asked Rudolf what lines he thought would sound appropriate. I should have realized he'd have been upset by it because if he knew the appropriate thing to say he would have said it. So, he turned around and

Michelle Phillips

Jacqueline Bisset

slapped me on the hand in a manner of telling me to mind my own business. I simply could not allow Rudolf to treat me that way, especially not in front of 300 people. So I slapped him on the butt." Doubtless, Russell will transform this slap-happy team into a smooth acting one. A word to the wise: bone up on the 50-year old legend. Russell will no doubt reconsider the man and his image....

Female screen stars of the '30s-'40s are making earnest comebacks in a line up of upcoming films. Kate Hepburn whose inner strength has characterized her career since her debut in A Bill of Divorcement in 1932 will star as an invincible eccentric in **Olly, Olly Oxen Free.** Bette Davis and Angela Lansbury are cast in **Murder on the Nile** and Ingrid Bergman is cast in Ingmar Bergman's **Autumn Sonata** playing a concert pianist who strives to establish an emotional bond with her abandoned daughter, Liv Ullman. That's the meatiest role for Ingrid in quite a few years... And time is drawing high for the release of Bergman's **The Serpent's Egg** which is described by the director as, "a horror story.... The story takes place in Berlin in 1923. With inflation rampant, the ordinary citizen has lost faith in both the present and the future. The city is shabby, poverty-stricken and inhabited by people who awake each day to overwhelming hopelessness. Its like a serpent's egg. Through the thin membrance you can clearly discern the already perfect reptile. Bergman reflects on his own experience: "As an exchange student in Thurigen, Germany in 1935, I lived with a family of six children who were enthusiastic participants in Nazi youth groups. Innocently, I joined them and the dark shadows of the past reflected into the future.".... In Toronto, recently described as the Hollywood of the North, Elliott Gould remembers his 1970 Bergman experience in **The Touch.** "I felt confirmed in that way which I first felt as a kid. I showed myself to be a human being with a mind. I'd had a feeling of sharing and co-operation in this business that I'd never felt before." Gould stars in the zany psychological thriller **The Silent Partner** with Christopher Plummer and Susannah York. The story is set in the framework of banking, specifically The First Bank of Toronto in which a humdrum bank teller is transformed into a full-fledged criminal. He cons, seduces and wins in the end. Co-star Christopher Plummer interrupted **Silent Partner** shooting in September to film his sequences in **International Velvet** in England with Tatum O'Neal and British actress Nanette Newman...

A funny thing happened on the way to the Sutton Place. David Hemmings co-starring with Peter O'Toole in Martyn Burke's **Coup d'Etat** was in a mad rush, and accustomed to New York's yellow cabbies jumped into a yellow car. He directed the driver to take him immediately to his destination. The uniformed driver turned to the flustered actor and snapped, "The only place this car's going, buddy, is to the station". ■

"...In 'Rose Garden' there is the flawless performance of Kathleen Quinlan...I was unprepared for the staggering unaffected integrity of this performance."

—John Simon, N.Y. Magazine

"Kathleen Quinlan gives a remarkably fine contained performance." —Vincent Canby, The New York Times

"It is a moving reminder of the strength and indomitability of the human spirit...The performances are all superb...It is Kathleen Quinlan's performance as Deborah that truly illuminates the whole film... ★★★½★ " —Kathleen Carroll, The Daily News

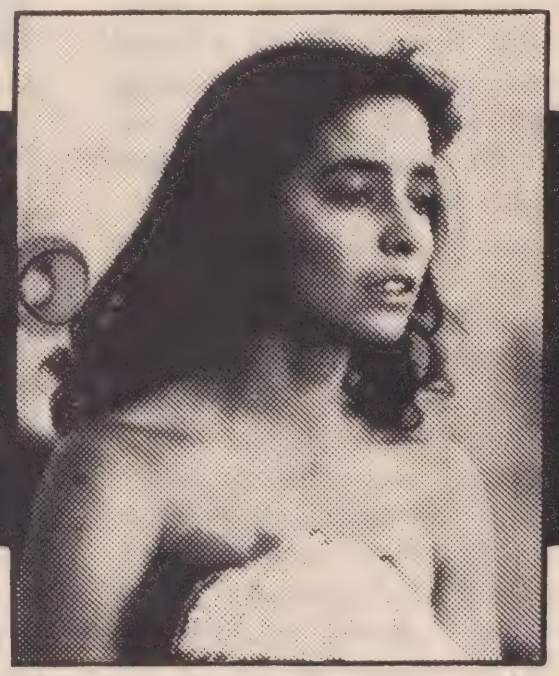
"A female version of 'Cuckoo's Nest' but more honest and less manipulative." —Howard Kissel, Women's Wear Daily

"'I Never Promised You A Rose Garden' is a powerful but delicately structured film...There are scenes that brought tears to my eyes, and scenes that filled me with joy... A rapturous young actress named Kathleen Quinlan is nothing short of brilliant."

—Rex Reed, N.Y. Daily News

Roger Corman presents

I NEVER PROMISED YOU A ROSE GARDEN



"This exceptional production should walk away with every major award come Spring."—Rob Baker, Soho News

"Kathleen Quinlan gives a remarkable performance. 'I Never Promised You A Rose Garden' is kind of a strong testimonial to the incredible machine that is man's spirit."—Bob Salmaggi, WINS-Radio

"Quinlan mirrors Deborah's inner turmoil in a strong and sensitive performance." —Christopher Porterfield, Time Magazine

Starring
Bibi Andersson·Kathleen Quinlan·Sylvia Sidney·Martine Bartlett·Lorraine Gary·Signe Hasso
Susan Tyrrell·Diane Varsi·Executive Producers Roger Corman & Daniel H. Blatt·Produced by Edgar J. Scherick & Terence F. Deane
Screenplay by Gavin Lambert & Lewis John Carlino · Based on a novel by Hannah Green
Directed by Anthony Page · A Scherick/Blatt Production · A Fadsin Cinema Film
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DEATH OF A HERO

by Laurinda Hartt

Richard Thomas: small town, big ideas

The sudden death of someone close to you, someone you have admired and loved as a friend, a lover, or a working associate, as a mother or father, a husband or wife, a brother or sister, is a violent emotional experience quite beyond words. Without warning, a familiar world with its presumed and accepted future cracks like a mirror into so many ragged shards of glass at your feet, impossible to restore to the original whole. A new one must be sought out.

But what of the sudden death of the very special kind of friend, that intensely personal mirror, the phenomenon glibly labelled "media hero"? This is a friend you have absorbed into your very being, a friend in large measure shaped by your own unique interpretation of a reflection of the person's image.

When the film **9/30/55** (the date of the death of actor James "Jimmy" Dean) was being shot and prepared for release, its producer Jerry Weintraub and its writer-director James Bridges **(The Paper Chase)** could not have known that a number of events would occur which would inevitably increase the timeliness of their project: an entertaining examination of the special power of "Media heroes" which explores a particular aftermath of the death of one of the greatest of them, James Dean, a definitive hero of '50s youth.

On January 14, 1977, actor Peter Finch died, suddenly, at the top of his acting form in a career which peaked after his death with an historical, posthumously awarded Oscar for his last performance, in **Network.**

On January 29, Freddie Prinze, a young and refreshing comedian and actor, died, a suicide, at 22 years of age, already having attained all too quickly a media-spawned superstar status by way of television's **Chico and The Man.**

Then, on August 16, 42-year-old Elvis Presley unexpectedly died, the undisputed King of Rock 'n' Roll for over a quarter of a century since his initial emergence as a key musical force and, like Dean, a heroic symbol of the rebelious youth of the 1950s.

9/30/55 details the impact of James Dean's death on the lives of seven young people living in a small town in Arkansas in the mid '50s, many miles and a world away from Hollywood or California's Route 66 where on September 30, James Dean died in his Porsche Spider in a head on collision with another car.

But there was a connection, a bond that brought together at least the surfaces of Dean's world with the lives of millions of young people in small towns and large cities throughout Canada and The United States. It was a film — **East Of Eden.**

Dean was 24 when he died in the midst of a remarkable popularity based largely on this single film released before his death. Two already completed films were later released — **Rebel Without A Cause** and **Giant** — further fanning the flames of popularity, expanding the myth, and winning him a second posthumous Oscar nomination for **Giant** to match the one for **East of Eden.**

Dean had key roles in two Broadway plays **(The Immoralist** and **See The Jaguar)** and appeared in numerous television dramas, but it was on film that his special appeal emerged with amazing power and tantalizing violence. As Cal in **East Of Eden**, Dean portrayed more than the traditional "black sheep" or "wayward son". His was a seductively intense performance, and it was his exposure of an equally intense and tortured sensibility that held enthralled the imaginations of young people who felt he embodied their own painful, misunderstood and rebellious existences.

With **East of Eden** he became a star, a symbol, a figurehead for a generation, and then suddenly he was gone. The myths escalated, given his dramatic behaviour off screen as well as on, myths based on each person's own intensely personal vision of Dean's existence rather than on any real knowledge of the man. Even his close friends concede that he was many different things to different people, but ultimately an enigma to all, especially to himself.

Shot entirely on location in Conway Arkansas, **9/30/55** features Richard Thomas, formerly John-Boy of television's popular **The Waltons,** Susan Tyrrell, a past Oscar nominee for her role in **Fat City** and Collin Wilcox, particularly remembered for her outstanding portrayal of a supposed rape victim in **To Kill a Mockingbird.**

Thomas portrays Jimmy J, a young college student who sees **East of Eden,** becomes deeply involved in the Dean persona, and responds instinctively to the death of his personal hero rather than reacting with composure to the death of someone he has never met. Thomas considers the role to be one of his favorites.

A further link between this film and James Dean is the musical score composed by Leonard Rosenman (Oscar-winner for **Barry Lyndon** and **Bound For Glory),** who wrote the scores for **East of Eden** and **Rebel Without a Cause,** and was a close personal friend of Dean's.

Like James Dean, the film **9/30/55** will mean different things to different people. Although the film was purportedly conceived as "pure entertainment", James Bridges admits (with a twinkle in his eye?), "If people want to find a message, that's up to them and o.k. with me." ■

LOOKING FOR MR. GOODBAR

by John Lownsbrough

'I perceive and I am perceived — or am not perceived, as the case may be.' Take, for instance, the case of Theresa Dunn: "They didn't look at her for almost two years and then it was too late." If Terry Dunn's family didn't notice that the polio which hospitalized her briefly as a child had led to curvature of the spine, they wouldn't notice that a bright, young school teacher led a double life that, night after night, took her to singles bars in search of new sexual encounters. And the payoff there, in that world of appearances, is that you buy your glass of wine and you take your chances. Eye contact with the proper stranger. You hope.

Take, however, the case of Terry Dunn....

continued on next page

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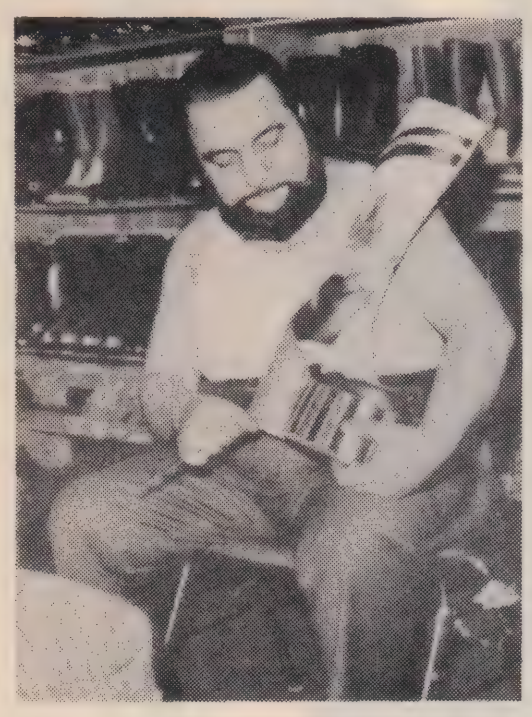

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LOOKING FOR MR.GOODBAR

continued

In her best selling novel **Looking for Mr. Goodbar,** Judith Rossner drew on an actual case history to chronicle one woman's descent into a kind of psychic hell, where a compulsion for the singles bar eventually leads to her own destruction. The success of the Rossner book seems traceable in part to its lurid theme; there is no denying, though, that the predicament of Terry Dunn strikes a responsive chord in many women readers. When producer Freddie Fields bought it for the movies, one thing appeared certain: **Goodbar** would be the penultimate woman's picture of 1977.

And, what now seems equally certain, is that the picture is going to alter public conceptions about at least three of its principals.

Its director Richard Brooks is one of them. Brooks, a craggy survivalist of the Hollywood wars whose output has in-

Late night lonliness filled with confusion, booze and sex

cluded **In Cold Blood, The Professionals, Elmer Gantry, Cat on a Hot Tin Roof** and **The Blackboard Jungle,** did not figure on Freddie Fields's short list of possible directors. Considered more at home with tough, male-oriented films, Brooks seemed an unlikely candidate for such an outing in female sexual pathology. In Hollywood, where you're only as good as your last movie, you also tend to be typecast in terms of your last movie. Richard Brooks' last movie was the western **Bite the Bullet.**

However, the so-called likely directors — Mike Nichols, Sydney Pollack, Bob Fosse and Roman Polanski among them — all backed off from the project and, at this point, Fields turned to his friend Richard Brooks to find out why. Enter Brooks: Exit quite a bit of Rossner's novel. To begin with, Brooks made it clear he'd reject the strait-jacket determinism.

continued

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LOOKING FOR MR. GOODBAR

continued

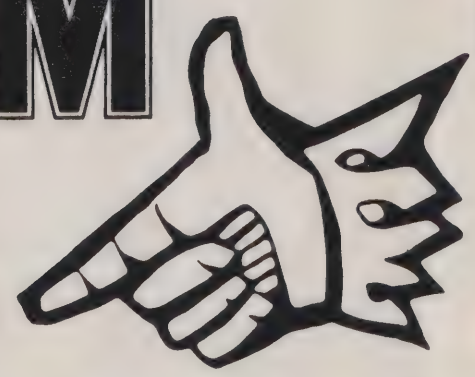
Richard Kiley and Tuesday Weld: father and daughter wonder about Terry's late night exploits.

"It was disturbed by the character of the girl and the structure of the book," he told the **New York Times.** "I didn't like the girl because she was a crybaby, full of self-pity. I also thought there would be a tremendous problem getting the book's sex on the screen without making a pornographic movie. And I told Freddie that doing the film would be like doing **The Plymouth Adventure.** You know the Mayflower is going to reach America. In **Looking for Mr. Goodbar** everybody knows Terry is going to get killed in exactly an hour-and-a-half, and too much is made of her death as punishment. God looked down and said, 'You went to bars so now we're going to have you murdered.'

"I wanted to do a story about a contemporary girl who is influenced by the world in which she lives, not only by her upbringing and her physical handicap but by seeing **Hustler** and **Penthouse** on the newsstands. Advertisements on TV

continued on page 36A

SEE THEM AGAIN



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CBLT/5

by David McCaughna

The amorous mishaps of England's second most irreverent rogue

With **Joseph Andrews,** director Tony Richardson returns to the novels of Henry Fielding where he scored his greatest hit some 15 years ago. In 1963 Richardson's film **Tom Jones** won international acclaim and a shower of awards. Many critics agreed that it was one of the finest, most accurate film adaptations of a classic novel. In the film Richardson didn't capture every plot twist and turn in Henry Fielding's long, rollicking, complicated 18th century novel, but what he did grasp so memorably was the novel's effervescent spirit.. The movie had the riotous, bawdy tenor of the novel as it followed Albert Finney and a wonderful gallery of supporting performers along a two-hour romp. "Fielding's work appeals to me because of its giddy sense of irreverence and the sheer fun," explains Richardson, "and because the novels do provide such

JOSEPH A

a marvelous opportunity to create so many vivid characters, no matter how briefly they appear."

Tom Jones has certainly been the peak of Tony Richardson's film career so far. Before that movie, Richardson was closely associated with the British 'new wave', the school of gritty realism which swept into English film and drama in the late fifties. He directed the landmark production of John Osborne's **Look Back in Anger** in 1956 at the Royal Court Theatre, an occasion that marks a decisive turning point in the history of British drama. In a string of films which followed, Richardson etched a feeling of working-class frustration and desolation into the grimy North of England landscape, which suddenly brought British films in touch with contemporary society. Among these distinguished films were **The Entertainer, Saturday Night** and **Sunday Morning, A Taste of Honey, Loneliness of The Long Distance Runner.** They helped launch the careers of a new generation of actors including Albert Finney, Rita Tushingham and Tom Courtenay. Tony Richardson was recognized as Britain's top film director and he capped this phase of his career with **Tom Jones,** a switch from the previous bleak, kitchen sink films. It is now considered a classic movie.

continued on next page

NDREWS

JOSEPH ANDREWS

CONTINUED

Unfortunately, Richardson hasn't enjoyed such a list of successes during the last fifteen years. His career has been marred by a series of dud pictures that often sent critics shrieking in horror and were usually fast forgotten. Among these films are **Mademoiselle, The Sailor From Gibraltar, Laughter in the Dark, Ned Kelly** and **Dead Cert.** "I have made some films which haven't exactly been box-office dynamite and I've had some disappointments but even the films which have failed have often allowed me to work with radically different scripts and try something new, and that's what I find stimulating about movie-making. I would hate to get pegged into a rut," Richardson says.

It is apparent that by returning to a Fielding novel, Tony Richardson is hoping to latch onto another round of success which has eluded him recently. **Joseph Andrews,** not a very well-known novel, was Fielding's first book, appearing in 1742, some seven years before **Tom Jones** was written. In many respects, **Joseph Andrews** is similar to the saga of the Jones' foundling. Joseph, like Tom, is a young man of uncertain background, who innocently stumbles into great difficulties that bring him close to death on more than one occasion, and he also experiences an array of amorous predicaments. "Some people are bound to say that **Joseph Andrews** is just another **Tom Jones,**" Richardson comments, "and while the two novels have a

Footman Joseph and Lady Booby

basic plot line in common, **Joseph** is really much more straight-forwardly comic."

Joseph serves as a footman at Booby Hall, the country home of the aging Lord Booby and his lovely young wife. In love with a sweet local girl, Joseph is a steadfast worker and when the Boobys return to the city they take Joseph along with them. This is the beginning of the lad's scrapes. Surrounded by a bevy of flirtatious women, tempted by lusty wenches, Joseph is challenged by a series of villians, while he just longs to be with his sweetheart. True to 18th century expectations, Joseph's virtuous nature is justly rewarded, having survived an onslaught of close calls. He winds up with his true love.

Full of jolly bawdiness and lush scenery, **Joseph Andrews** was shot in England's leafy West Country and the urban scenes in the preserved 18th century town of Bath. Picking from the ranks of Britain's top actors, Richardson has assembled an impressive cast for the film. Portraying Joseph Andrews is Peter Firth, not quite a household name yet. Firth originated the role of the disturbed boy in the play **Equus** and gave an electrifying performance. He repeats that role in the film version of Peter Shaffer's play this fall. As Lady Booby, who tries so determinedly to seduce Joseph, Richardson imported buxom Ann-Margret. The film marks her first try at period comedy. While once considered nothing more than a sexy starlet, Ann-Margret's solid acting abilities have been displayed in **Carnal Knowledge** and **Tommy.** Among others appearing in **Joseph Andrews** are Beryl Reid, Michael Hordern, Sir John Gielgud and Hugh Griffith.

Joseph Andrews is one of the more expensive and elaborate films made in Britain recently. With the British film industry in a depressed state, a great deal rests on the success of **Joseph Andrews.** If the film does well it should result in a renaissance in British film making and it will certainly give Tony Richardson's career a boost. ■

Lady Booby waits for Joseph with her personal maid.

Lady and Lord Booby ride through 18th century Bath

Captions

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Larry G. McKee, Altoona, Pennsylvania

"Ahhl so you don't trust me? Then I shall drink from your glass, and you from mine".
Melody S. Stevens, Downsview, Ont.

"Well then... did you hear the one about the traveling salesman and the farmer's daughter?"
Mrs. S. Speare, Surrey, British Columbia

"No doubt, my dear, - 'literally', kilometric preciseness will determine our life-line."
Elaine Onrot, Richmond Hill, Ontario

"Now that we've had our drinkie - poo how about a little kissie - poo?"
Mrs. Diana Lenser, Ottawa, Ontario

"Wine, women and song, eh? Well, two out of three ain't bad!"
Nora Gubins, Toronto, Ontario

"How about we start with the wine and then let nature take its course".
S. Hoffmann, Scarboro, Ontario

"It's a molotov cocktail my dear, you'll get a bang out of it."
Paul MacDonald, Mississauga, Ont.

"Share zee sherry, cherie?"
Tori E. Sheppard, Toronto, Ontario

"Of course I'll respect you in the morning!"
Theresa Fenik, London, Ontario

"How would you like to be-in-the-movies?" *C. Zaslov, Montreal, Quebec*

"A toast, to my drinking, your smoking, and may we live healthly ever after!"
Mrs. Warren Bailey, Edson, Alberta

BOBBY DEERFIELD

A lesson in life and living

by Les Wedman

Al Pacino as Bobby Deerfield: "I don't think about death... I just drive."

Filmmaker Sydney Pollack is not one to repeat himself on the screen and since his first film almost a dozen years ago, he has created widely-varied movies that bear his individual stamp and demonstrate a consistent, constantly developing pholosophic stance.

Audiences will discover in **Bobby Deerfield** another Pollack work of compelling personal vision and distinctive visual style used to tell a moving love story played out against a high-speed Grand Prix Formula One racing drama.

Over 30 years ago novelist Erich Maria Remarque wrote **Heaven has no Favourites,** set in a sanatorium nestled high in the forbidding peaks of the Swiss Alps. A racing driver, a friend and a girl were brought together in that sombre setting.

Executive producer John Foreman commissioned Alvin Sargent to do the screenplay. Sydney Pollack liked the treatment, which calls for his special way of handling character relationships, and agreed to do the film. He liked the idea of doing the story in Europe because it gave him a chance to explore the "vertical" depth of the brief, fragile romance as opposed to the Hollywood "horizontal" technique of a strong story line with a definite beginning, middle and end.

Al Pacino, who already has had four Academy Award nominations in six films, plays the titled role in **Bobby Deerfield.** It is his first romantic part as he portrays an American expatriate who doesn't really know what life is all about and hides his feelings under a shell of invulnerability and callous disregard for the emotions of others. It is when he meets Marthe Keller, a girl with an incurable illness, that his protective coldness is melted by this beautiful, vivacious woman who wants to learn how to die. "You must know a lot about death, about dying," she says to Bobby Deerfield, who replies "I don't think about death; I don't think about speed; I just drive."

The plot has abandoned most of the Remarque original, including the era. And Pollack has coaxed his players into today's world where values have changed. Lillian, the girl played by Marthe Keller, lives faster than any man can drive and she flees the sanatorium to pack as much adventure as she can into the final weeks of her life.

She knows what will happen and it is her capricious, sensual, involved approach that enables her to teach the racing driver how to communicate, feel and love. Until they meet he is a winner because he has learned not to take risks; to calculate every move and try to keep clear of other people's mistakes.

The character of Bobby Deerfield fits right into the pervasive skepticism in Sydney Pollack's films as he follows man's ability to discover a meaningful existence. The most pessimistic example was in **They Shoot Horses, Don't They?**

But in that film, as in **Bobby Deerfield,** Pollack never demonstrates a detached contempt, and in nearly every one of the films he has made since 1966, the 44-year-old former actor and dialogue coach reveals genuine sympathy for the frailties of his characters. And he comments on the American experience as he concerns himself with man's search for values in a disintegrating, impersonal world.

Because of this, **Bobby Deerfield** is more than a deep and poignant story of a brief love. It is the story of the metamorphosis of a person, of the subtle change wrought on a seemingly passive, dull man by a girl who knows that every moment can be a lifetime and that without risk life is not sweet.

"Al Pacino," says Pollack, "is one of the few actors who can play a seemingly passive, uninteresting man and not make it boring to watch." That's why the Dustin Hoffman look-alike was first choice for the male half of the star-crossed team of lovers. Finding the female lead was not an easy job.

Pollack went to Europe knowing what the story required— a young, strong-willed, fascinating creature full of joie de vivre, an exciting, electric girl. She should be European, preferably Italian or French and be able to converse in several languages. It would be nice if she were known to American as well as foreign audiences, especially to please Columbia Pictures and Warner Bros. who agreed on joint production and release of the film.

Pollack interviewed dozens of Europe's best-known actresses and screened their films. He thought his actress existed only on paper and then someone suggested Marthe Keller — Swiss, living in Paris, fluent in French, German, Italian and English; young and lovely and a very talented actress. The fact that she was returning to Paris after doing **Marathon Man** for John Schlesinger and **Black Sunday** for John Frankenheimer cinched her qualifications. Producer Robert Evans predicted she was ready to burst on the American movie scene like a rocket. Pollack picked her, convinced now that audiences would be clamoring to see her again.

Third party in the triangle in the story has been filled by French actress Anny

Duperey, another favorite of European film fans. She plays Bobby Deerfield's mistress, a sophisticated Italian woman.

Inbetween hectic casting sessions Pollack and a camera crew spent weekends filming all the Formula One Grand Prix races in Europe. One Sunday would find them in Zolder in Belgium and the next at Jarama in Spain, Monte Carlo, England or France. One of the consistent frontrunners in these races was Brazilian Carlos Pace. Nobody noticed he had the name Bobby Deerfield stitched to his racing suit or that his Formula One Brabham bore the American flag. The reason, of course, is that it's Pace and not Pacino behind the wheel in the most dangerous of the racing sequences.

Yet, if actors could be broken into car-racing classifications, Pacino would certainly be among the Formula One performers. He has had Oscar minomations for all of his films except **Panic in Needle Park** and **Scarecrow** and even these gave him international acclaim at the Cannes Film Festival.

Formula One drivers are an exotic breed. There are only about 25 in the world, and for these princes of motor car racing there are about two dozen F.1 cars, each costing about $150,000 or $200,000 to acquire and run for a year. A Formula One car has 12 cylinders and 3,000 c.c. engines that give them between 475 and 510 horsepower.

One thing that makes Pacino love working on films is that "you become erudite on so many subjects without having had the benefit of a formal education. I've had to learn about junkies and tramps, cops and robbers and mafiosi. Now I'm learning about Formula Ones."

He said in the Bronx he used to drive a bike when he was a messenger boy. "Then I graduated to driving a delivery truck when I was a moving man. Now they're asking me to drive something that looks like a Moon Buggy, has a jet engine and goes a thousand miles an hour."

Even allowing for exaggeration on the part of the actor about his super-car, Formula One still is a fearsome monster. By the end of the picture the car crews had nothing but admiration for Pacino, ex-delivery boy. "This guy could be a racing driver if he put his mind to it," said one mechanic.

It's that kind of convincing characterization filmmaker Sydney Pollack strives for in whatever he does. He is sensitive to the needs of his players and he has directed some of the screen's most prominent stars — Jane Fonda, Robert Redford, Barbra Streisand. Now he has Al Pacino and Marthe Keller in **Bobby Deerfield.** With them and their ensemble effort, Pollack and **Bobby Deerfield** make another contribution to the vitality of the international cinematic vocabulary. ■

The story of a young, English footman
who served the Lady Booby
but loved the little Fanny.

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by Angie Black

FIRST LOVE

Caroline and Elgin: if only it was really forever

Searching for love is difficult enough, but a young college student, Elgin Smith, further complicates the matter in **First Love.** Elgin has a passion for Dante's concept: "Love is an attribute of the 'gentle' heart alone. There it slumbers until aroused to activity by a worthy subject. The woman who awakens this 'gentle' love must be a symbol of angelic nature, or 'heavenly intelligence' and devotion to her is worship."

William Katt plays the romantic young student in **First Love.** His search is for a love bound by a commitment of permanence. When his lover can't offer that needed security, their relationship dissipates. She goes away and returns only to become his second love.

Susan Dey plays Caroline, the woman to answer Elgin's love wish. The flame of Caroline's previous love, played by Robert Loggia, still smolders, making Elgin's first love ideal unattainable.

Joan Darling makes her feature film directorial debut in **First Love.** Darling won acclaim for directing the first 22 episodes of **Mary Hartman, Mary Hartman,** as well as an Emmy-winning **Mary Tyler Moore Show** episode. Her directorial abilities were displayed in episodes of **Rhoda, Phyllis, Doc, M*A*S*H** and **Rich Man, Poor Man: Book II.**

Darling is known to television viewers as the eager secretary-law student on **Owen Marshall,** a show that ran for three years. With her acting talent, she landed parts in such films as **The Trouble Maker, The President's Analyst, Three In The Cellar, Kansas City Bomber** and **Frank's Greatest Adventure.**

Women have been important behind the scenes in American filmmaking, working in every capacity from actress to writer to film editors. Few ever get a shot at directing a full-length feature film, but Darling's achievements in Hollywood's film and television industry have won her that honor. If she isn't busy acting, writing or directing, she's coaching drama students and is known as one of the leading drama coaches in the business.

William Katt is best known as the high school athletic hero in last year's sleeper **Carrie.** In **First Love,** he portrays the young lovelorn college student, taking his first crack at a leading film role. Katt's main ambition in life was to become a great composer. Armed with considerable talent on piano and guitar,

he entered Orange Coast College where he studied music. In his spare time, he operated the light board at the South Coast Repertory Theatre. Not only did the job give him a little spare money, it later led to a career in acting. He was offered a part in **We Bombed in New Haven** and didn't. Bomb, that is. With that assignment completed, his lifelong desire to be a composer took a back seat to acting. Katt acted in a variety of plays with the South Coast Repertory Theatre. His work in the television industry includes a Police Woman episode which starred Joan Darling, his director in **First Love.**

Susan Dey comes to the Hollywood screen from a varied background of modelling and acting. At 15 she modelled for such magazines as Vogue, McCalls, Mademoiselle, Seventeen and Teen. She graduated to television where she put in four years on the comedy series The Partridge Family. Her most recent credit is for the CBS spring season series Loves Me, Loves Me Not.

Dey was guest star on television in the series The Rookies, as well as S.W.A.T., Hawaii Five-O, Born Free and Petrocelli.

She starred in a special two-part episode of The Streets Of San Francisco, as well as the special 90-minute opening episode of The Quest. Terror On The Beach and Cage Without a Key are two television movies she appeared in. She was awarded the Golden Otto Award in Germany for the most popular television actress of 1975-76.

Robert Loggia plays John March, an older man whom Caroline still loves. The young couple's romance is thwarted by his presence. Loggia, although educated as a journalist, preferred life on the stage. Following a summer of playing stock with members of the University of Northwestern drama department, he moved to New York where he studied with Stella Adler and joined the Actors Studio.

His first off-Broadway appearance was in The Man With The Golden Arm. Other live performances include The Three Sisters, Toys In The Attic and David Rabe's Boom-Boom Room. He recently appeared on NBC's Raid On Entebbe, as well as The Moneychangers, T.H.E. Cat and The Nine Lives Of Elfega Baca. Also making his first major Hollywood film appearance is John Heard. He plays David, Elgin Smith's best friend in **First Love.**

Heard has worked on the stage in many productions and starred in Joan Micklin Silver's film Between The Lines, as well as the motion pictures Rush It and Marathon Man.

The bittersweet love story is based on a short story entitled **Sentimental Education** by Harold Brodkey, with the screenplay written by Jane Stanton Hitchcock and David Freeman. Beverly D'Angelo, Swoozie Kurtz and June Barrett all appear in their first major Hollywood film role. ■

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by Günter Ott

EQUUS

Exorcising the dark side of one boy's frightening mind

"Eck... Eck.. Equus!" crys John Firth in an agonizing, tormented moment during the filmed version of the Peter Shaffer play **Equus.** Equus is the latin word for horse: it is also an awesome cry of rage and despair against the indifference and faithlessness of modern society. Director Sidney Lumet (**Network, Dog Day Afternoon, Murder On The Orient Express**), has moulded this shrill cry of anguish into an electrifying film that provides several of the most powerful performances we will see this year.

Richard Burton, with a defeated "seen too much of this world" expression written on his crumbling face, plays the jaded psychiatrist Martin Dysart at the Rokeby Psychiatric Hospital. He is trying to communicate with a nearly catatonic young man, Alan Strang, played by Firth, who finally emits the terrifying syllables that lie at the source of his emotional trauma. Strang is being treated after a bizarre incident in which he has blinded four horses with a hoof pick.

Initially, the horror of the act itself blinds everyone, including Dysart to the young man's ferocious anguish in the face of the world. Gradually, however, as the two meet during therapy sessions, a kind of trust, even empathy, grows between the two men as Dysart uncovers the causes for the disturbing act.

Dysart loses his cynical mask and clinical detachment as Strang slowly and with great emotional stress relives the intensity of the emotions that led up to the blinding.

Only a master at the art of conveying sensitive human relationships such as Sydney Lumet could have handled this powerful, even brutal theme. But the veteran of scores of films and television productions admits he spent many sleepless nights searching for the means to convey the raw intensity of the play into cinematic terms.

How does one shape the stylized ritualism of what some people have called "a nearly perfect play" with its elegant wire mesh horsemen and its stark, almost claustrophobic setting and transform that into a living, breathing film? Lumet's answer was to forsake the formalism of the play's conflict and replace it with a heightened realistic approach that emphasized the two alternating sides of man's nature. Lumet realized the importance of capturing both the horror of the deed and the delicacy of the human emotions lying at the root of that horror.

Certainly the psychological nuances of a story such as this one are of primary interest for Lumet. He sees in the conflict between Alan Strang and Martin Dysart an understanding of the duality of life; the yin and yang of existence where evil is balanced by good, hatred by love and despair by passion.

Lumet is delighted with the technical virtuosity of the two principal actors in handling such complex and demanding roles. Both Burton, who played the role on Broadway, and Firth who appeared in the original Old Vic stage production, achieve a kind of harmonious rhythm or rapport which ultimately becomes life-affirming rather than life-defeating.

Firth's character comes to terms with his act as a consummation of the bottled up religious fervour and repressed sexuality that have been tormenting him. Burton's Dysart, perhaps for the first time in his life, is actually concerned about the fate of a fellow human being and learns that only through passion does one become integrated with the world of the senses.

Notably fine performances are also offered by Joan Plowright as Strang's devout mother and Colin Blakely as his repressed father. Dysart's discussions with the parents echo and amplify his own emotionally charged involvement with the boy and provide a tapestry of meticulously interwoven emotions and issues that confront the filmgoer as much as they do the characters. ■

THE TURNING POINT

A CAREER OR MARRIAGE. IS THERE REALLY A `RIGHT ' CHOICE?

By JUDITH CARSON

We were born into this world, nurtured and armed to tackle the strenuous business of adulthood which is generally considered to be a continuous succession of crisis. (A sunny dispositioned person would say opportunities.) In this butterfly phase of our life-cycle, the maturation process progresses and, by contrast to the well-worn field of child development and psychology, it is virtually an uncharted hinterland.

Naturally, the variations in adult experiences are infinite, but some common patterns of behaviour are discernible. In Gail Sheehy's highly acclaimed and enormously popular book, **Passages**, these patterns are identified as predictable crisis striking us all — men and women. Underlying these patterns is a tragic condition which, like polio, can immobilize, leaving us on life's sidelines. Everyone has caught him or herself from time to time flirting with the notion of what might have been. "If I'd only had... the education, the opportunities, another's talents or benefits. Or what if I'd taken a different road in matters of career or personal attachments and responsibilities." Frequently, we avoid the pain of disappointments, of potential unrealized and dreams lost when twinges of regret and confusion threaten to break our skin-deep peace. That's when our mental health's defence system rallies to protect us from ourselves. In so doing, we fail to confront ourselves with the truth, and are denied opportunities for creative growth.

One such dramatization of dreams and expectations lost, or more precisely revised, is to be found in **The Turning Point**, a very contemporary film starring Shirley MacLaine, Anne Bancroft, Leslie Browne and in his screen debut, the great ballet dancer Mikhail Baryshnikov as a ballet dancer, with direction by Herbert Ross. Within a ballet framework, the story's focus is on a turning point — call it a personal watershed—in the intersecting lives of two women. Spirited and competitive dancers in their youth, these friends, whose lives followed the beats of different drums meet at mid-life and proceed to take stock of the interim years. Emma (Anne Bancroft) had chosen to direct her energies into an artistic career while Deedee (Shirley MacLaine) had opted for the domestic environment and dedicated herself to caring for a family. A theme that lends itself to special prominence for women, the finely counterpointed roles will invariably produce conflict in the vein of old Bette Davis - Miriam Hopkins (**The Old Maid**) performances. There has always been a special spark when two matched actresses of champion quality are challenged by one another. A scene's success relies significantly on the chemistry generated by the players and on how "skillfully the writer pits one

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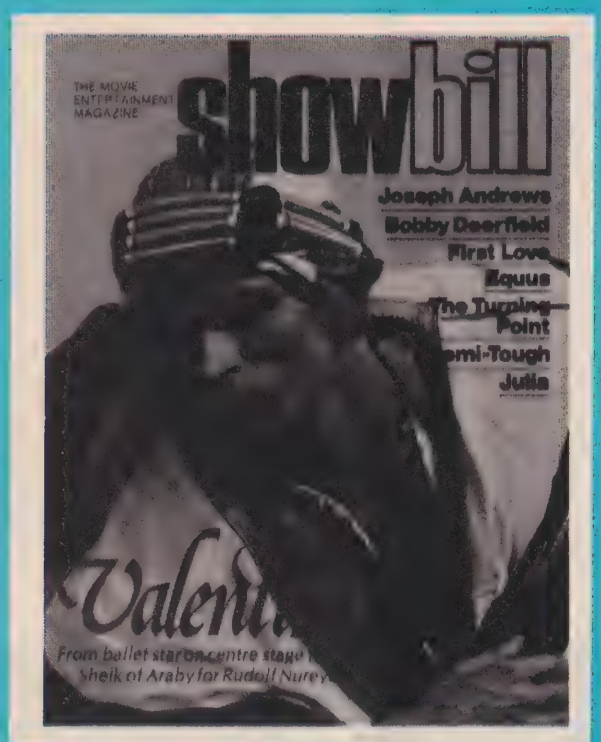

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THE TURNING POINT

continued

against the other," adds screenwriter Arthur Laurents.

Both Anne Bancroft and Shirley MacLaine bring to their **Turning Point** roles spark and dimension. Bancroft, remembered most recently for **The Prisoner of Second Avenue** and **Young Winston** clearly indicated in Mike Nichols' **The Graduate** that larger parts and demanding directors were her metier. Her performance in Arthur Penn's

MacLaine and Bancroft as Deedee and Emma: reminiscing about the old days

Baryshnikov and Browne: true love on off-hours

memorable 1962 production of **The Miracle Worker,** playing the stubborn Annie Sullivan (invader-teacher) to Patty Duke's equally stubborn Helen (with its long takes of physically and morally draining confrontations) proved a fine vehicle for exhibiting the scope of her talent and earned her an Oscar.

It is thematically appropriate that Shirley MacLaine's role is that of a former dancer. While a chorus dancer in New York, MacLaine became understudy and heir to Carol Haney's lead role in **The Pajama Game** and subsequently signed for films by Hal Wallis. Highlights of her film career include **Around the World in Eighty Days, The Apartment, My Geisha, Two for the Seesaw** and **Irma la Douce.**

As a working wife and mother, and married to a man who makes Japan his home and professional base, MacLaine is not unfamiliar with the career woman's dilemma. In her book, **Don't Fall Off the Mountain,** Shirley MacLaine candidly discussed how she didn't cope with separation from her husband and child: "It was time for a decision. The life I was leading was unbearable. I had wanted to work. The need to make a recognizable contribution motivated me not only professionally but also as a woman. But the contribution I was making seemed infinitesimal. To hell with my fond dream of being **someone.** It was far more important to be **with** somebody."

Choices. We must live with them. From arrogance and brashness in youth, time erosion exposes our frailties. With sensitivity we can acknowledge them and learn to cope. Perhaps wisdom lies in learning to blend and flow creatively with our ever-changing and growing selves. ■

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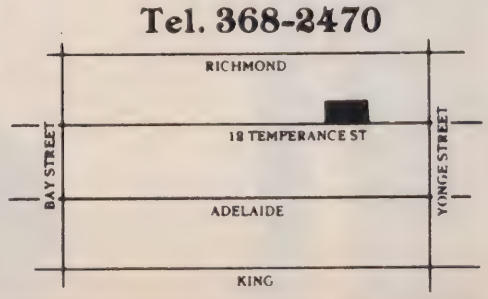


SEMI-TOUGH

Gaining a few yards and scoring a few points in the rough game of Life (and Football)

Traditional Hollywood wisdom has it that sports movies don't make money, but the past year or two has seen a flood of films about sports and sportsmen — and some top moneymakers have been among them.

Rocky is the most notable example. This tale of a has-been (or never-was) boxer who gets one last chance and makes it good has become one of the year's most talked about and most successful movies.

But there are many others. **The Bad News Bears,** about a lard-luck little league baseball team, was one of last year's winners, so much so that a sequel, **The Bad News Bears in Breaking Training,** is with us now. The Paul Newman hockey comedy **Slap Shot,** Muhammad Ali's film biography **The Greatest,** and the basketball drama **One on One** are among the others.

The trend — and what a trend it seems to be — shows no sign of weakening. There's a new **Rocky, Part II** on the way, and at least two auto racing dramas —

by Dane Lankin

Paul Newman in **The Trip Back Down** and Al Pacino in **Bobby Deerfield.**

And there's a pro football drama called **Semi-Tough** coming up too. **Semi-Tough** stars Burt Reynolds and Kris Kristofferson, two of the most sought-after men of this age, as a pair of gridiron stars caught in a struggle on and off the field — with Jill Clayburgh, the comely star of **Silver Streak,** as the off-field prize.

Director Michael Ritchie promises heaping doses of "realistic football action" in **Semi-Tough**, and certainly Burt Reynolds should know what he's doing.

The Georgia-born star of **Deliverance, Gator** and the current **Smokey and the Bandit,** was headed for a professional football career — he'd signed with the Baltimore Colts — until a serious automobile accident turned him towards acting instead.

According to director Ritchie, Reynolds will be the one "the fans will root for" in **Semi-Tough**. But don't weep for co-star Kristofferson yet. This rugged singer, songwriter (he wrote the Janis Joplin hit **Me and Bobby McGee)** and actor turned in a stable film performance as the wasted but warm superstar opposite Barbra Streisand in last year's hit **A Star is Born.**

Kristofferson, at 41 and with a drinking problem behind him, is watching his career take off these days. Besides singing dates with his wife Rita Coolidge, and a couple of new albums, Kristofferson will also be seen in the new Sam Peckinpah trucking drama **Convoy.**

For himself, director Ritchie characterizes the new prominence of sports as successful screen fare. Several years ago, he disregarded Hollywood warnings and directed a sports picture, an Olympic ski drama called **Downhill Racer.** And as predicted, it failed at the box-office — despite having Robert Redford as its star.

Undaunted, he bounced back last year with **The Bad New Bears** another sports story, and came up with a winner. He's hoping for equal success with **Semi-Tough.**

"Made right, a sports story can be like a Western," says Ritchie, American born and 38 years old. "There's two sides, one good and one bad, and if it's made right you can cheer for the underdog just like in a Western.

"Moreover, the success of sports — particularly pro-football on T.V. — proves the tremendous interest in sports. Here, in a movie, we take a closer look at the sportsman, the man behind the football helmet, in a way T.V. can't hope to do." ■

Billy Clyde Puckett (Burt Reynolds) and Shake Tiller (Kris Kristofferson): just a smack of The Longest Yard here

JULIA

A TRUE STORY OF LOYALTY AND FRIENDSHIP IN PRE-WAR GERMANY

In 1973, playwright Lillian Hellman published her collection of portraits and memoirs in a bestseller called **Pentimento.** Of all her sketches, **Julia** is probably the most arresting, and visual tale of both bravery and vivid characterization.

Translated onto the screen, 20th Century-Fox's **Julia** is the intriguing true story of Hellman's close friendship since childhood with Julia, the daughter of an enormously wealthy New York family. Hellman's own account retells their friendship with an emphasis on the somehow privileged world of the rich into which Julia was born, the same world she rejected in her early adult years.

While Hellman (played by Jane Fonda) was being launched on a playwright's career, Julia (played by Vanessa Redgrave) was off in Vienna studying medicine. During this period Hellman was invited to attend a theatre festival in Moscow and en route decided to visit her friend in Vienna. Julia asked Hellman instead to go by train through Berlin, and while doing so to also smuggle some $50,000 in American currency into Germany — money that was to be used by the anti-Nazis to bribe political prisoners out of jail. The year was 1937.

Alvin Sargent's screenplay of Hellman's story captures the dark but recognizable contrast that Hellman created between the sophisticated literary world of the 1930s and the pre-war horrors of Germany, where her friend Julia eventually resided.

The pre-war unrest in Europe was still an unknown quantity to most Americans during the '30s. Prior to the crucial smuggling scene, Hellman had only seen Julia once in Vienna, in 1934, when the Nazi-backed bombing of the Karl Marx Hof in the socialistic Floridsdorf district had put Julia into hospital and caused her the loss of a leg (a fact Hellman did not know at the time).

Julia (Vanessa Redgrave)

Until they met again in Berlin in 1937, Hellman was unaware of how involved Julia was in the anti-Nazi movement. In her book, Hellman comments only that she had long known Julia to have had socialistic tendencies. After the Berlin meeting in 1937, Hellman did not see her friend again. Julia was killed by Nazi supporters in a Frankfurt ambush and Hellman buried her in London in 1938.

On the surface **Julia** is a film of adventure and suspense, and director Fred Zinnemann allows moments of delicious agony while Hellman sweats her way across the German border with the hidden cache of money. Although the film offers a larger view of a world about to be plunged into war, its real strength lies in subtler things: friendship, loyalty, heroism—and eventual triumph.

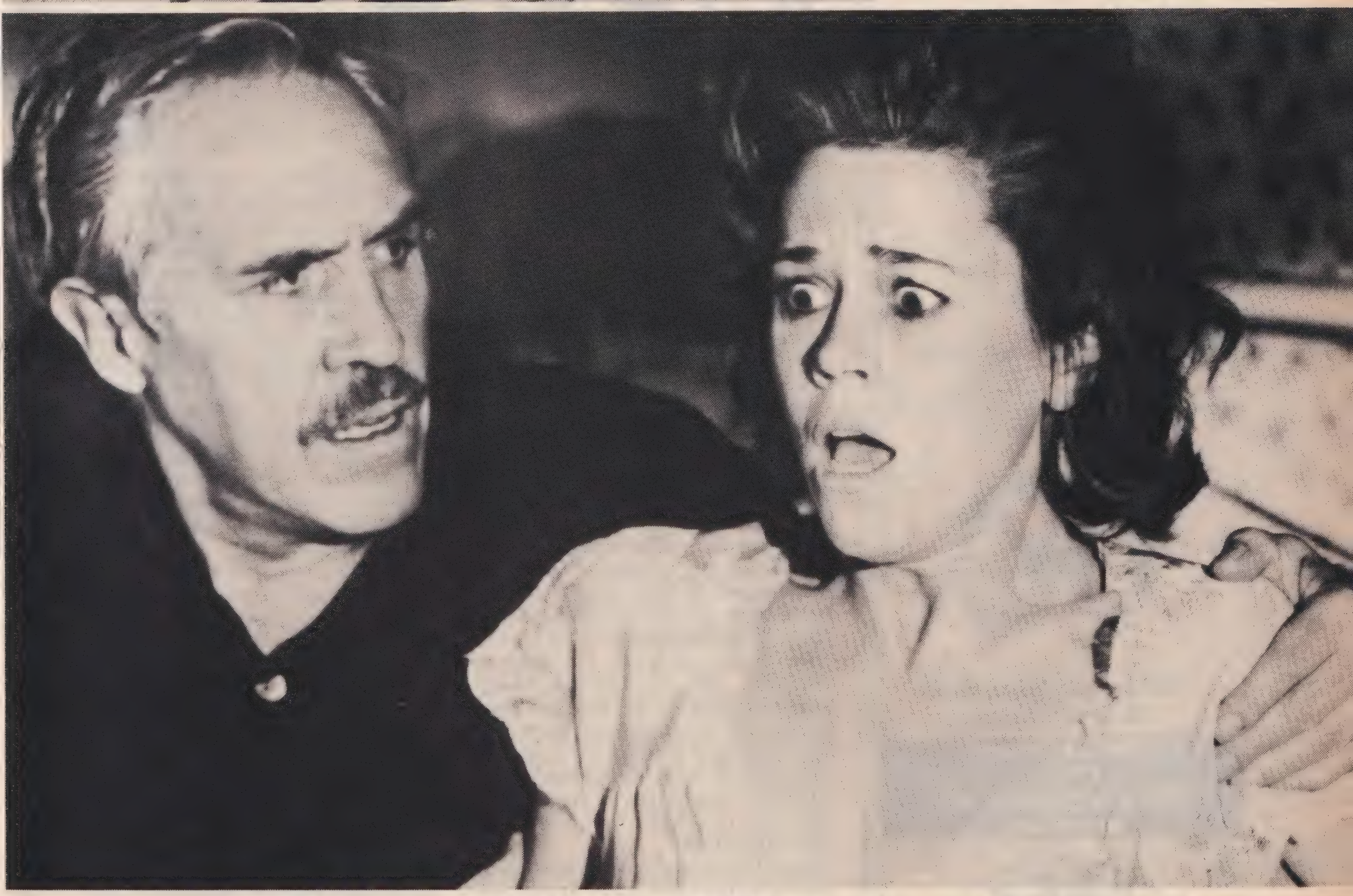
The human elements of her story are perfectly captured by the brilliant stroke of casting that finds Jane Fonda as Hellman and Vanessa Redgrave as Julia. Even Hellman could not have found a stronger cast than this one. The personal political ideologies of Hellman, Fonda and Redgrave are not dissimilar. Fonda is well-know for her own anti-war protests, Redgrave is a self-acclaimed left supporter in Trotsky fashion, and Hellman has been an anti-U.S. government and pro-civil liberties fighter since the days of McCarthy, when her beloved Dashiell Hammett (played by Jason Robards) was jailed for not answering to the House Un-American Committee. Even director Zinnemann, as an Austrian, depicts politically the action and atmosphere of pre-war Germany in 1937.

It only seems appropriate that Redgrave plays the impassioned young idealist who loses her life for the cause, as it does that Fonda portrays the renowned American playwright — the sophisticated woman who is suddenly involved in a world of war and atrocity that delineates her basic spiritual innocence.

Although **Julia** has become the subject of much commentary about the positive changes in womens' roles and their opportunities in Hollywood, it is unlikely that the politics of tinsel town or the gender of those involved will stay in the mind very long. What will remain is the aura and the period it brings to life.

There is a curious innocence about the movement of this film, and about the way in which the friendship between these two women is played out aganst the backdrop of impending war. There is a spirit in **Julia** of vibrance and creativity that makes it a quintessentially American film. ■

by
ELISABETH
BRAUN



**Dashiell Hammett and Lillian Hellman:
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LUKE SKYWALKER AND CO. COME DOWN TO EARTH

by Jeremy Ferguson

The kid was flabbergasted.

But what nine-year-old wouldn't be? My son Jason was about to sit in on a lunchtime interview with Luke Skywalker, Princess Leia and Han Solo, the heroes of **Star Wars.** He'd never met any celebrity before, let alone this trio from the biggest blockbuster in movie history. His eyes told me he expected the actors to be at least 20 feet tall and awesome right to the tips of their laser blades.

I assured him that actors are human even if they have been to the Death Star and back in the company of a wookie, and that everything would be dandy if he'd listen in quietly and not skateboard up and down the tablecoth.

We arrived early at the Auberge Gavroche, one of Toronto's French restaurants, and by the time the three young leads of George Lucas' science fiction smasheroo showed up, Jason had me biting my nails. "Remember," I had cautioned him, "if you're asked about your favourite movie, for Gawd's sake don't say it's **Jaws."**

Mark Hamill plunked himself down directly across from Jason. At 25, considerably shorter and slighter than his Luke Skywalker on-screen and superficially younger than his years, he instantly clued in to my son and soon had him wrapped up in a vigorous discussion on the slapstick antics of Artoo-Deeto and See-Threepio. Jason's speechlessness lasted about five seconds. If only his teachers had the charisma of this amiable blabbermouth from planet Tattoine!

I couldn't get a word in edgewise. When the two discovered a common passion for snails in garlic butter and went on to attack the gastropod mullusks with almost indecent fervor, I gave up hope of interviewing Mark Hamill. A brief interruption from me brought on withering glances.

Not that turning my attention to Carrie Fisher was any kind of agony. At 20, sharp, articulate, witty, physically unlike parents Debbie Reynolds and Eddie Fisher and with one unforgettable scene in **Shampoo** already to her credit, it was obvious she'd been playing herself as Princess Leia. One reviewer had called her characterization bitchy. Certainly she isn't your classical Hollywood beauty, but there is huge intelligence in those penetrating brown eyes—what is sexier than that?—and it is difficult to doubt a solid, if offbeat head.

I asked her what she'd like Princess Leia to do in the second installment, to begin filming next summer, of Lucas' project **Star Wars** trilogy. "Me? I'd like to shack up with the wookie," was the deadpan response before she engaged her onion soup in a battle which, come to think of it, did have a certain extraterrestial grace to it.

It's well known that Lucas chose the three to pretty much play themselves in **Star Wars,** but Harrison Ford turned the whole idea upside down—and probably enjoyed doing precisely that. A contemplative actor a decade and more older than Hamill, he was certainly no swashbuckler. Stuffy and businesslike, more to the point. Fate must have smiled as Ford inadvertently named his two sons Willard and Ben—as it turned out, the titles of a couple of horror movies about rats.

Mark Hamill was bubbling over about his next movie, **Stingray,** a modest little comedy in comparison to the Lucas epic. He and Jason had demolished their snails and graduated to main courses. Fisher had given up; the cheese on the onion soup had proven more formidable than the forces of the evil Galactic Em-

pire. Ford grumbled about his perfectly excellent salmon.

As sidekicks on a promotional tour, the three were almost as well-matched off-screen as on-screen. The schedule was hectic, a press blitz. Hamill was almost manic about the ballyhoo, the limousines, the sweet success of **Star Wars** in a cynical world. Ford was frankly put off by the whole thing, largely unresponsive to reporters. Fisher struck up the balance and held everything together.

It was over in two hours and the stars were whisked off by the 20th Century-Fox publicity director to a rain of interviews elsewhere. Pointless, I reflected. **Star Wars** hardly needed the few extra bucks the publicity might draw.

But then there was Jason, who still beams at the thought of that day, who's seen the movie three times, read the paperback by George Lucas, piled up the Marvel comic books, plays the rousing soundtrack album again and again, wears his T-shirt to class, and repeatedly asks me if the next one will be out by Christmas of 1978. Over his desk hangs a photograph autographed: "Jason: the Force will be with you always—Mark Hamill."

That kind of involvement I used to get from Scaramouche and Robin Hood in the '50s; I didn't think it could be duplicated or bettered in the '70s. **Star Wars** has done it for millions of kids. Jason was particularly lucky. And because he was, I was. For that sharing experience alone, I'm looking forward to **Star Wars II** as much as he is. ■

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In conversation with director Allan King

Who has seen the Wind

by Gerald Pratley

"It began oddly enough back in 1971, in an ordinary kind of way. One casts about wondering what to do next. Eric Till, with whom I was in partnership at that time, suggested **Who Has Seen the Wind.** I thought, 'not another film about children!' I had almost made a career out of them. Eric had thought of filming it, but went on with other projects. I read the book and thought it was a splendid, marvelous story, and very familiar territory to me in many ways. I got in touch with W.O. Mitchell, we signed a contract in April 1972. Then began the difficult task of raising money, and the hardest part of all is getting money for the first stage, which is writing the screenplay. This is very important. Without a good script there will be difficulties — like trying to build with a bad plan.

The film is quiet and reflective, but there are many funny incidents as in the book, with the same robust sense of humor. I know this kind of film is not part of the present trend, but I've always believed it's best not to make the type of film that is currently popular. Films work, by and large, if they are good. When people tell me that I must make a film with sex and violence to be successful then that's the time not to do it".

LOOKING FOR BRIAN

"Pat (Patricia Watson, who wrote the screenplay) went to Regina and walked through the schools. That's the best way to look for children for a film. She went through over 40 schools and saw all the kids in grades 4-5-6. She found Brian (the 10-year old principal character in the story) in the person of shy Brian Painchaud on the last day of her search. She found Young Ben, the lonely prairie boy who becomes Brian's friend, at Regina airport. His name is Douglas Junor and he was waiting at the airport with his mother, to meet his father. They were astonished when Pat introduced herself and said she would like to consider Douglas for the film.

Both boys read the book, they understood what was required of them, and responded very well. I asked them to think of the circumstances which created the feelings they were expected to show, and this helped to put them into the emotional moods of the scenes. It's really not that much different from the way an actor would work. There isn't much point trying to teach children to act by rote and by just reading their lines. That's terrible, as it is with an adult actor.

In **Warrendale** and **Come on Children,** the children were simply required to be themselves. In **Who Has Seen the Wind** the two boys were expected not to be themselves entirely. In some ways the problems and solutions are very similar. You have to make the child or adult actor comfortable. They have to feel that they are in secure hands. If they don't feel this they won't give a director very much as a performer, because they don't know that they aren't going to make fools of themselves on the screen. As for self-consciousness on the part of non-actors, the director must still provide an encouraging working climate and make them feel at ease with a good sense of themselves. As for playing characters with feelings not their own I think that the filmmaker must choose children who are temperamentally very close to the roles they are depicting. You have to know that somewhere within the psyche of the actor there is an aspect to his personality that is close to the character he's playing. On stage an actor must give a performance. For screen acting a performance won't do. The actor "must be", he must exist on screen with a sense of personality, there must be a sense of existential self to draw upon. If the director doesn't touch that he doesn't get a credible scene".

THE TOWN OF ARCOLA

"We travelled all over southern Saskatchewan and saw dozens of small towns. Arcola was not the best to work from, but it was the best to suit the setting. We "dressed" it in the style of the '30s and repainted shops and changed the signs. Anne Pritchard did so much with very little. The townspeople were cautious at first, but soon got into the spirit of the film and helped us in every way possible.

They are leaving the main street the way we changed it for the time being, and have started a veritable "cottage industry" making souvenirs relating to the film. The people of Saskatchewan came in droves to watch the filming and school children. I suppose they all looked upon the film as being "theirs" because the government had invested in it and they were quite rightly going to enjoy it".

SASKATCHEWAN'S INVESTMENT

"Chalmers Adams started talking to the Minister of Education about the provincial government putting money into the film. Then I went out to Regina only to discover that the minister was about to say 'no.' I had to court everyone. They were very shrewd and positive from the beginning. The deputy minister of culture was very understanding. This is what we should be doing, he said. Provincial governments haven't been putting money into films, and they should if we are to have any kind of presence on Canadian screens and elsewhere. And we need films about places other than Montreal and Toronto. "My difficulty is," he continued, "that if I give you $300,000 I'm taking it away from the people and they could give me hell for giving it to a Toronto filmmaker" (I didn't mention that I was from Vancouver!) "But if you can persuade the people that much of the money will be spent here and that our filmmakers here might get some benefit from it then we'll participate".

"So I went to see the famous Jean Osler, who was teaching in Regina, and the outcome was that Pat, myself, Richard Leiterman and other members of our unit gave workshops and conferences on filmmaking and we took on 33 filmmakers and students to learn from us while we were working".

A TV SERIES?

"I think it would be a pity to discard all the valuable material in the book which we couldn't get into the film. The missing chapters would make an ideal television series, and when the book is finished, original chapters could be written with the main characters, perhaps bringing them and their families through the years to the present". ■

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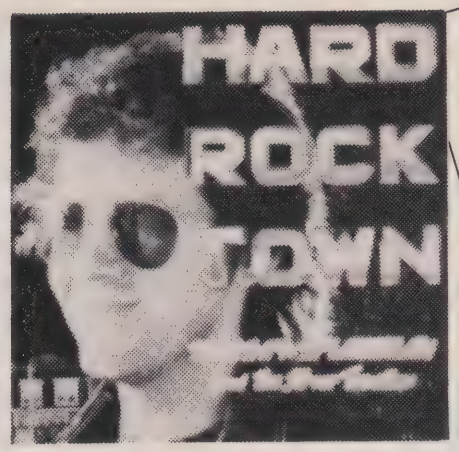

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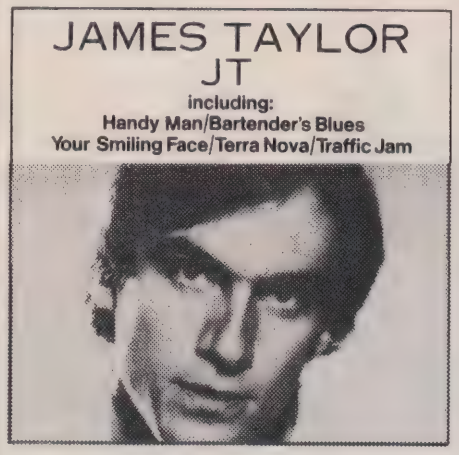

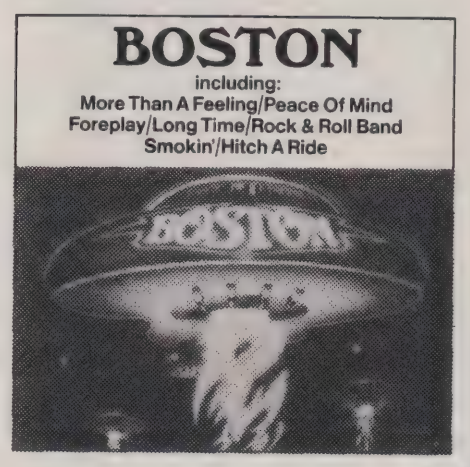

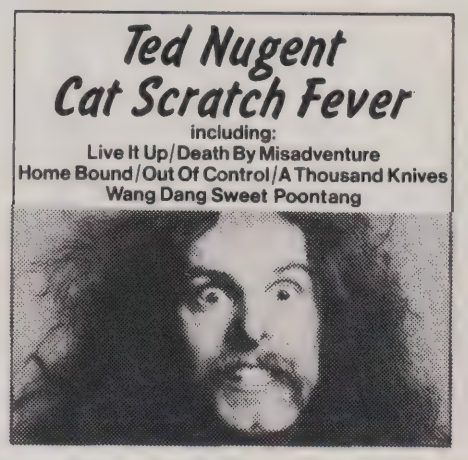

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LOOKING FOR MR. GOODBAR

continued from page 12D

are even more violent than knifings and car chases. 'If you use this toothpaste, that fellow will kiss you.' That is a violent lie. If you wear these panty hose, people will think you're not wearing anything.' That is a violent provocation. Sex and violence are inextricably linked.

To obtain a feel for the singles bar milieu, Brooks' travels took him not only to 400 of New York City's 12,000 bars, but to bars in San Francisco, Kansas City and Chicago as well.

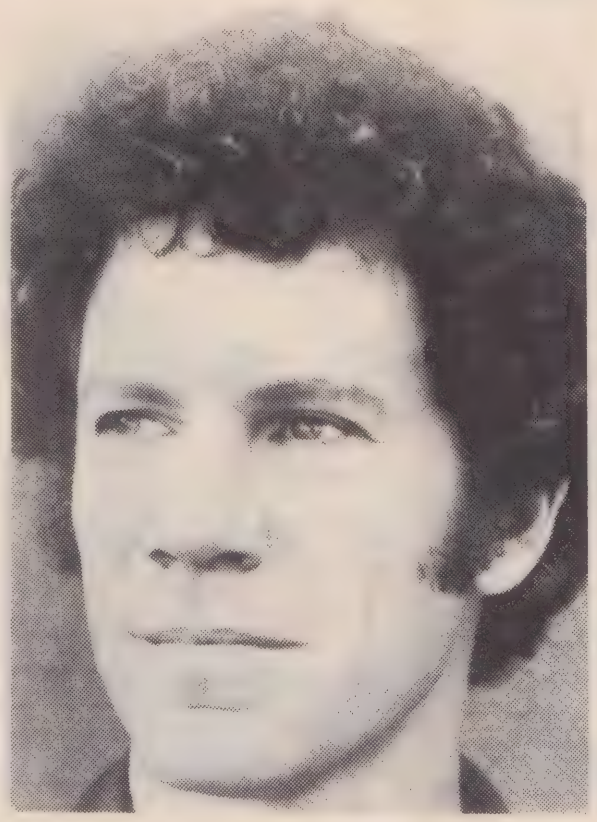
To find the right actress for the part of Terry Dunn, Brooks interviewed a hundred actresses before settling on Diane Keaton. If **Goodbar** ought to enhance notions about Brooks' versatility among industry brahmins, what has been called "the greatest female self-destruction role since **Anna Karenina"** should likewise establish Diane Keaton in the public mind as a lot more than just Woody Allen's charming sidekick.

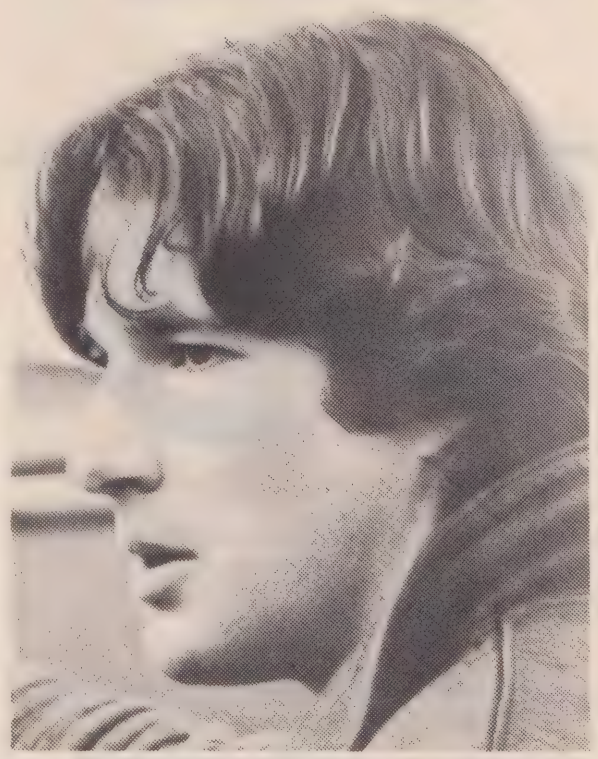
Of her role as Terry Dunn, Keaton says, "Almost every woman I've talked with identifies with her enormously. In their fantasies, everybody's been hurt, everybody's been mad at men, everybody feels a kind of longing for belonging, everybody feels lost. Picking up a man in a bar is definitely an idea I've had in mind, so the movie was a great opportunity to play out all those things."

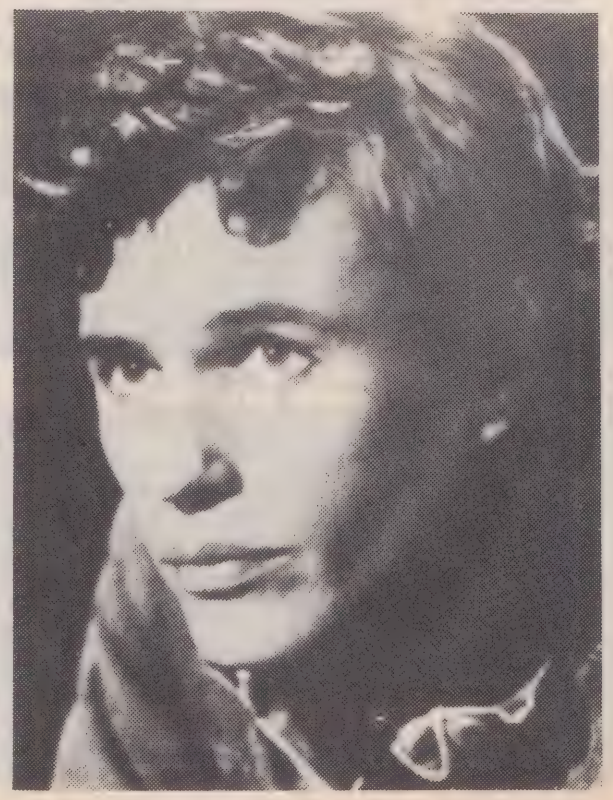
Brooks has surrounded Keaton with a cast of proven veterans and promising newcomers. Richard Kiley, who last worked for Brooks in **Blackboard Jungle** and is presently starring on Broadway in a revival of his great personal and professional success. **Man of**

continued on next page

THE MEN IN TERRY DUNN'S LIFE







A DIFFERENT POLICY FOR A FAMOUS PLAYERS THEATRE.

A program of pre-release films on a reserved seat basis has started at The Cinema at the Toronto-Dominion Centre. The films so far chosen are **Portrait of the Artist as a Young Man, Equus,** and **The Turning Point.** Each film will run four weeks and then go into general release. There will be one performance only each evening, no popcorn, and, we hope, no talking patrons. Seats will be $5.00 and Famous Players believe there will be sufficent number of moviegoers interested in seeing good films in a pleasant atmosphere to make this scheme profitable and permanent. Tickets may be purchased prior to each showing at other designated Famous Players theatres around Toronto.

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LOOKING FOR MR. GOODBAR

continued

La Mancha, plays her father. Among the men in her feverish sex life are William Atherton, remembered for his sensitive work in **Day of the Locust** and **Sugarland Express,** and Richard Gere, an actor about whom great things are foretold, and who has two other films in the can waiting to capitalize on his **Goodbar** exposure.

And, in a shrewd piece of casting, Brooks has chosen Tuesday Weld to play Katherine, the promiscuous older sister whose lifestyle both fascinates and repels Terry Dunn.

For Weld, **Goodbar** means more than simply a return to movies after a five year absence; her last film was Frank Perry's enervated exercise in mod alienation **Play It as It Lays.** The all-but-certain commercial success of **Goodbar** also means that Tuesday Weld has a chance to squash once and for all certain misconceptions about herself. Because most of the movies in her 20-year career have proven to be box office stinkers, the public still tends to have her timelocked back in the fifties as the teenage sex kitten who did wild things and had that name. **Goodbar** should help to change all this. So should her starring role opposite Nick Nolte in next year's **Dog Soldiers.**

The fact is she's one of the best screen actresses of her generation. Like Streisand and Minnelli. Like Fonda and Dunaway. Like, for that matter, Diane Keaton.

Tuesday Weld as Katherine

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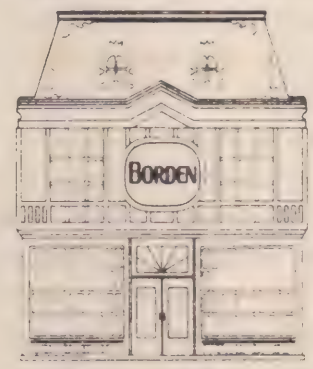

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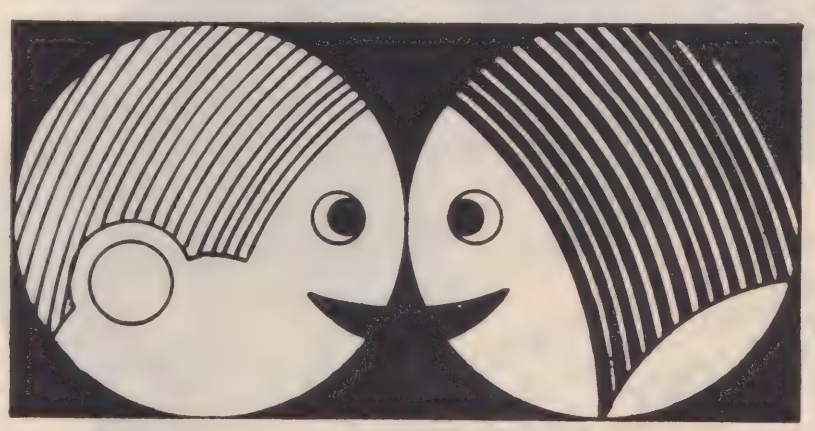
Diane Keaton as Terry Dunn, a singles bar regular



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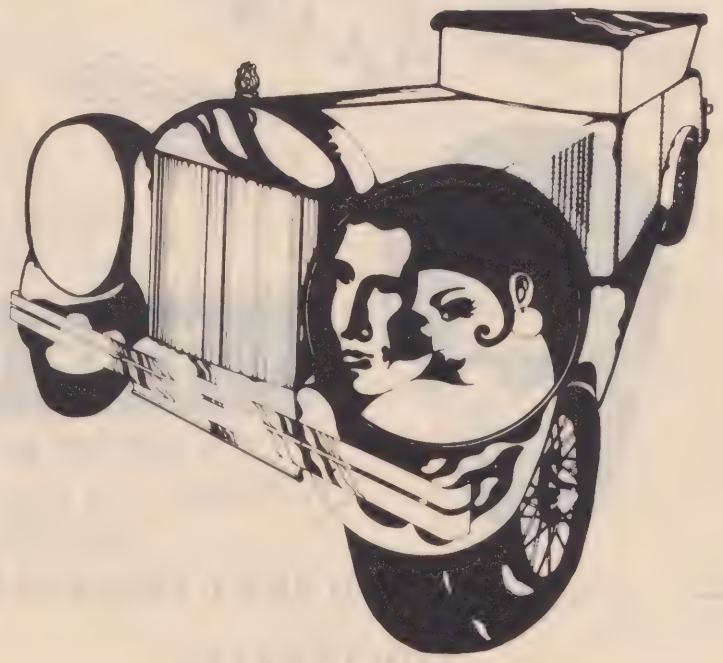

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OUTRAGEOUS

(It's exactly that)

Hollis McLaren (Liza) and David McIlwraith

by Clifton Rothman

Time was when perfect Clark Gable met perfect Claudette Colbert and - after 90 minutes — both would blissfully wend their way to the cinematic sunset of happily-ever-afterland.

Times have changed.

Films now have real people with real idiosyncracies, insecurities and hang-ups. Flawed, but heroes and heroines nevertheless, just sorta' crazy, like me and you and the times we live in.

Outrageous is that kind of film. A story for the '70s about slightly crazy people trying to carve their own little niche in a not-so-sane world. **Outrageous**, happily, also has two things that a lot of other films don't have—Craig Russell and Hollis McLaren. Both are newcomers but with that old movie savvy that burns up the screen.

The story, adapted from a short story by Margaret Gibson, involves the hero Robin, a pudgy homosexual hairdresser, and heroine Liza, a schizophrenic young woman recently fled from a mental hospital. Robin and Liza are best friends who share a Toronto flat and are out of sync with their surroundings. They don't seem to fit into the normal world, hence dream of escaping to a place where they can live the dazzling lives they fantasize. Robin gathers up his courage, buys some wigs and costumes and assembles a female impersonation nightclub act, an act that eventually takes him out of Toronto and brings him acceptance from both gay and straight audiences. Liza, buoyed by Robin's love for her, stops feeling sorry for herself and begins to focus on "writing stories for all the crazies all over the world".

The film is a triumph for the relative newcomers who have been involved. Richard Benner is a Canadian TV director making his feature film debut as author - director. Craig Russell is a successful female impersonator off-screen who recreates, in a screen debut of conviction and sincerity, the lifestyle of an impersonator. Hollis McLaren, after supporting roles in Canadian features, displays a multi-faceted and dynamic talent in her first leading role.

As of this writing, **Outrageous** has been the prototypal sleeper and, much like its leading players, is emerging a front runner against prodigious odds. Considering the relative greenness of its contributors, it has received unanimous praise from international film critics. Considering its' Canadian origin, it is receiving considerable attention in non-Canadian cinemas. And most important, considering its modest budget and lack of name stars, appears to be heading for a financial success to match its critical triumph. ■

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Music Review

THE SPY WHO LOVED ME
Music composed, conducted and produced by Marvin Hamlisch. "Nobody Does It Better" sung by Carly Simon and produced by Richard Perry.
(United Artists)

The long series of James Bond films — and **Spy** is the tenth — have justly become as famous for super travelogues as for their exciting action scenes and elaborate gadgetry. Accordingly, Marvin Hamlisch took his great opportunity to write several wonderful "location" pieces before getting down to the main order of business: composing a musical duel between the villian, Stromberg, who is represented by ominous Teutonic rumblings, and James Bond, who is given a hot, discoized version of his famous theme, the John Barry-penned emblem of 007's unshakable confidence.

Carly Simon's "Nobody Does It Better" is a calculatedly comical **double entendre**, produced by her longtime studio mentor, Richard Perry. The melody, which is by Hamlisch, also receives a more sensitive treatment elsewhere on the album.

SORCERER
Tangerine Dream
(MCA Records)

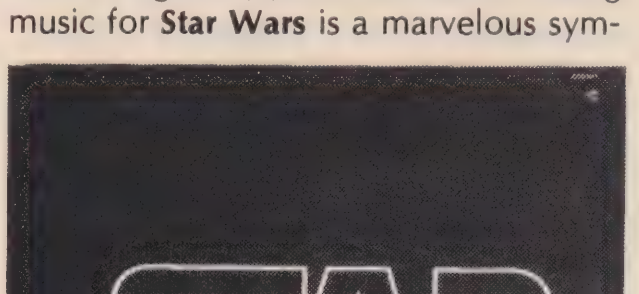
William Friedkin claims he was inspired to make **Sorcerer** by the music of Tangerine Dream. On first reflection, this all seems unlikely. The Dream is a German "space rock" band who operate in their own space somewhere between sci-fi electronics and European avant garde music. **Sorcerer** is best described as an action-adventure film, so maybe Friedkin was confusing his movies — maybe it was **The Exorcist** he was thingking of.

Still, as it turned out, the Dream's music is ideal accompaniment for **Sorcerer's** cold stylistic grace. Friedkin is an impersonally "formalist" director who "composes" his films in terms of camera movement, metrical montage and an overall relentless rhythm. The Dream's

music is also very much a formalist enterprize serving an overall rhythmic structure that leaves little (if any) room for "characterization". Their music for **Sorcerer,** significantly cut into 13 selections, is dramatic, sinister and riveting. It is also brilliant, as are all Tangerine Dream's recordings.

STAR WARS
Composed and conducted by John Williams and performed by the London Symphony Orchestra
(20th Century Records)

Like the George Lucas blockbuster film which it graces, John Williams' rousing music for **Star Wars** is a marvelous symphonic pean to high adventure. it is classical music without the slow parts: it's all **allegro**, piling climax onto climax, pausing only to build up all over again, and to joke with the parody "swing" music of the "saloon sequence". The London Symphony Orchestra, with all their horns blaring, has a grand time heralding the fall of the evil empire. Incidentally, this album has inspired a new parlor game among **Star War** fans — picking out Williams' 50 or so quotes from classical music which are woven subtly into this marvelous double album.



THE OTHER SIDE OF MIDNIGHT
Composed and conducted by Michael LeGrand
(20th Century Records)

LeGrand's soundtrack for the Charles Jarrott-directed film romance is itself an elegantly romantic concoction of strings and melancholy piano evocative of the

film's tenderer moments. There is just a slight undercurrent of the fateful sadness which dogs **Other Side's** heroine, Noelle, and some Greek-derived pieces from her days of "slavery" to Demeris.

SIMPLE THINGS
Carole King
(Capitol)

Ever since she made her very personal and wildly popular masterpiece, **Tapestry**, Carole King has been elaborating her songs on a corner between her early streetkid romance and her later countryside and seaside poetry.

On **Simple Things** she adds a new, explicitly religious dimension to her music. Rumor has it that King has found a

by James Corcoran

"spiritual master" but there is no mention of it among these deeply-felt songs which concern her religious hopes in human terms ("Hold on") but also reflect her real doubts ("Labyrinth"). The music is divided evenly between driving rock'n'roll propelled by her band, Navarro, and the sensitive ballads of which she is our finest mistress.

I, ROBOT
The Alan Parsons Project
(Arista)

This album asks the question, "How am I to survive as a person in the society of the future? I am only a robot."

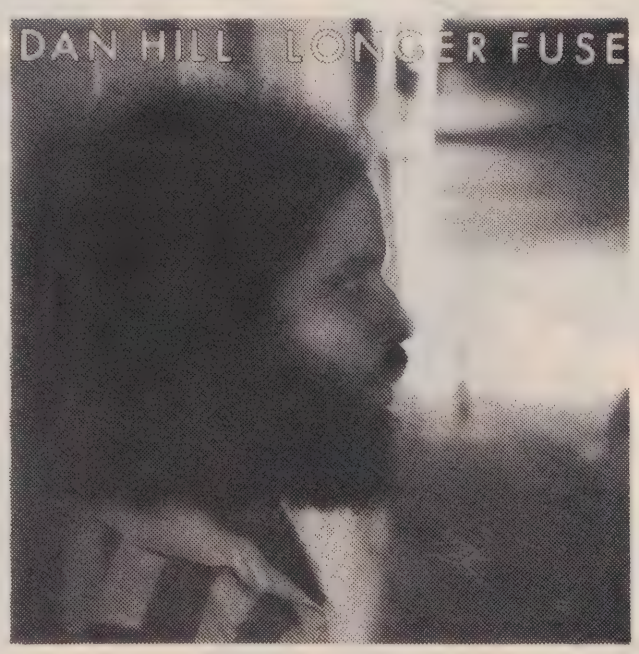
Alan Parsons was the engineer for the Beatles in their last period. In other words, he was the technician responsible for recording **Abbey Road.** Parsons' "Project" is not exactly a band but an occasional gathering of select English studio musicians. Their last album consisted of interpretations of Edgar Allen Poe.

The title, **I, Robot,** would indicate that Pasons is again working from a writer, in this case sci-fi author Isaac Asimov whose **I, Robot** short stories are classics in the sci-fi genre.

But no, while Parsons may have had Asimov in mind, his original idea was to take the point of view of the robots themselves as they contemplate the cruel and decadent society of the future where robots have human feelings and the humans are beastly, mindless hedonists. The music is positively gorgeous. This may be the best "orchestral-synthesizer" rock ever recorded. The vocalists, led by Alan Clarke and Steve Hartley (of **Cockney Rebel** fame), and their lyrics are superb. The robots are doomed along with the humans they serve, but they know it. Their only hope lies in The Voice, Parsons' conscious version of **Star Wars** The Force.

LONGER FUSE
Dan Hill
(GRT)

Dan Hill's first two albums, **Dan Hill** and **Hold On,** won him a Juno award, a string of hits and a large enthusiastic following. But both albums also labelled Hill a naive purveyor of cloying, over-lush records. Although intense in concert, performing with only guitar, Hill's records have sounded like overstuffed furniture. Even he sounds uncomfortable sitting in much of the Matt McCauley-Fred Mollin production cushioning.



One side of **Longer Fuse** further upholsters Dan Hill in this way, but the other side's set of sharply focused tunes leaves Hill relatively free to do what he does best in person, exude his heady blend of observant empathy and personal memory.

MAKING A GOOD THING BETTER
Olivia Newton-John
(MCA)

Australian songstress Olivia Newton-John is no longer asleep on the pillows of love, nor is she sleepwalking through her candifloss dreams, which is what she was doing on her last two albums.

The mood of this new record is still warm twilight, but with more than a dash of country ("Ring of Fire" even). Olivia's firm new demands for something more than being taken for granted by whomever she sings these things to means she's apparently not going to settle for front porch romance any longer. Also included is "Don't Cry for Me, Argentina", a sample from the new Andrew Lloyd Weber-Tim Rice opera, **Evita.**

COMING OUTTA NOWHERE
Malcolm Tomlinson
(A & M)

Malcolm Tomlinson is a good guitarist and a fair singer but, as the title suggests, there was no reason to expect this debut to be such a smooth and sterling effort. But with Jack Richardson, celebrated producer of the Guess Who on hand at the studio and with the Brecker Brothers assisting Papa John Creach fiddling and Doug Riley as arranger, it is less a surprise

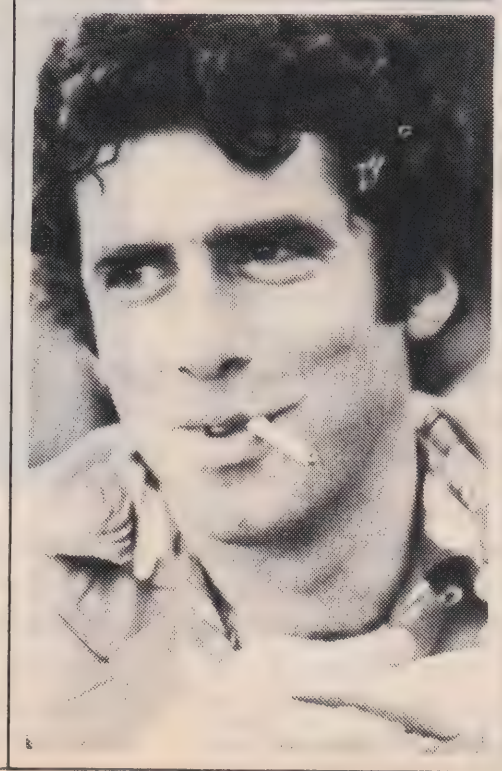
to hear them lay in with the rock steady funk behind Malcolm's throaty vocals and very sly grooving guitar than it is a plain delight. Highly recommended to those who pick their records out of the sweet void.

Future Scene

Notes on the latest
films soon to be released

What? No phone booth? Superman as Superbaby is held up proudly by Kryptonite father and scientist Jor-El (Marlon Brando) and mother Lara (Susannah York) in a scene from **Superman.** Gene Hackman also stars as Lex Luthor, self-styled mastermind in the crime of the century.

Hit-man turned wrestler Rich Man, Poor Man's Falconetti (William Smith) takes off his eyepatch in the comedy-drama **Blood and Guts,** a story about the bizarre world of wrestling combined with the glitter of showbiz. Also stars Micheline Lanctot (centre) and newcomer Brian Patrick Clarke (right).



Grand Canadian larceny Elliott Gould (right) plays a bored bank teller at the First Bank of Toronto whose untapped potential is put to use as he plans the robbery of his own bank. Christopher Plummer plays another robber, of the psychopathic breed, while Susannah York portrays the cloying mistress of the bank manager.

The Deer Hunter Robert De Niro abandons his saxaphone (and taxicab) in this drama about a Middle American steel worker whose life is radically altered by a season in Vietnam.

Tawdry Cabaret Ingmar Bergman's mentor, Liv Ullmann performs her routine in a shabby German nightclub in director Bergman's latest film, **The Serpent's Egg.** The story takes place in Berlin in 1923 .

Leather jackets and teenage toughs John Travolta stars in the $6-million musical **Grease,** based on the hit Broadway show about life and love among the '50s teenage set.

EQUUS

THE MOVIE

United Artists
A Transamerica Company

Book Review

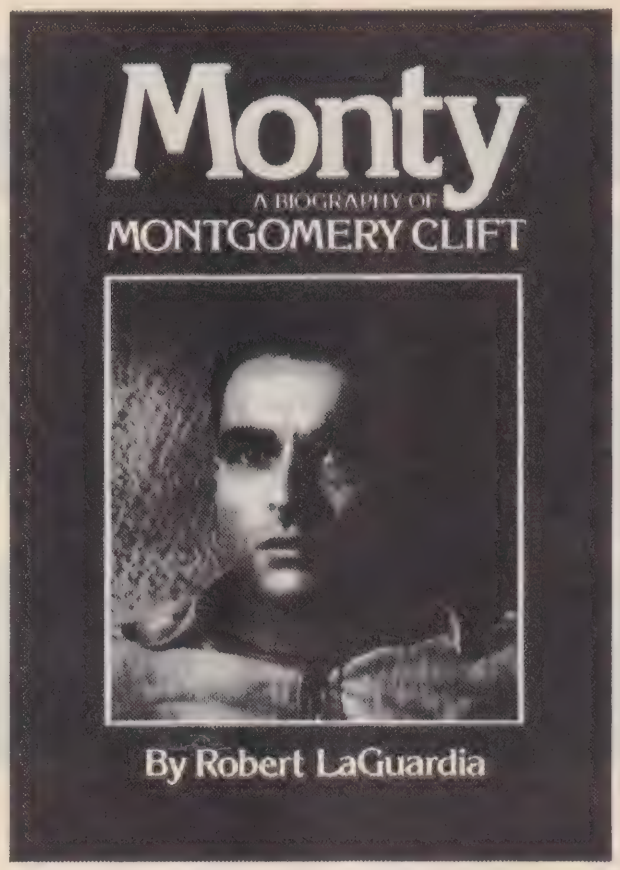
by Clive Denton

MONTY, A BIOGRAPHY OF MONTGOMERY CLIFT by Robert LaGuardia. Arbor House, $15.50.

To me but not only to me — Montgomery Clift was always the most important and admirable of the new actors who helped to change the face of Hollywood in the 1950s. Brando was more aggressive, Dean more subversive. Both of them were capable of affectation as well as forcefulness. By contrast, Monty never put a foot wrong, especially not in those twin key films of the period, **A Place in the Sun** (1951) and **From Here to Eternity** (1953). He came on the scene first, anyway (as early as 1948, in **Red River,** when John Wayne told him to "take'em to Missouri" at the start of that epic cattle drive). Clift's new-era casualness, combined with raw sensitivity, influenced many actors who followed him.

The strength was on the screen; the weakness invaded and pervaded and finally ended his private life. This first complete book on Monty Clift has been eagerly awaited but something hinted it was bound to be harrowing. Robert LaGuardia's excellent and admitted "labor of love" spares the reader nothing in Clift's mostly very unhappy life —drink and drugs, insecurity, the unfulfilling state (to him) of being homosexual. Yet, the book has a better sense of proportion than Anne Edwards' biography of Vivien Leigh. LaGuardia does not understate Clift's artistic achievement or historic significance, just because of a botched lifestyle. He finds compassion and even humor in a flawed but fascinating life; **Monty** is an honourable book, and vividly entertaining too.

It was in **Suddenly Last Summer** that Clift spoke the line, "I think that quiet desperation is the word for most men's lives." It's a fitting epitaph.



EALING STUDIOS by Charles Barr. Cameron and Tayleur (London) $6.95.

This is an excellent account of the films made at these famous English studios in a suburb of London, whose name became synonymous with aspects of British character, from bravery to eccentricity. Ealing's most famous films were the comedies, many starring the young Alec Guinness, with titles that can still raise chuckles — **Kind Hearts and Coronets** and **The Lavender Hill Mob.** There were also some fine dramatic and costume pictures, including **Scott of the Antarctic, The Loves of Joanna Godden** and **The Cruel Sea.** Barr writes with knowledge and sympathy about this unique production period, from before 1940 to 1955, when the studios were sold to television. He may be a little too anxious to fit the individual films into his overall theory—that English culture rose during and just after the war and then sank into a decline. But he never grossly distorts and is always readable and thought-provoking. One looks forward to the day when films that are truly British in character—not just made on British locations—are again on the screens of the world.

SCREEN GEMS by Mark Baraket. Drake Publishers, $7.25.

I don't want to give too cool a welcome to a modest book which might make a fair gift for a beginner into the wonderful world of monsters and science fiction. There's a bit of a ghoul in many of us. But, to use a vampiric metaphor, it's biting off a lot in trying to cover "all the outstanding gory films in movie history" within 143 pages, especially when nearly half of these are filled with full-page illustrations — many gory enough for anyone's tastes but not too clearly reproduced. Baraket, to be fair, gets most of his facts right but his idea of analysis extends not much further than a catalogue.

RECOMMENDED RECENT BOOKS:
Carligari's Cabinet And Other Grand Illusions by Elliott Stein.
The Civil War On The Screen by Jack Spears.
The Films Of Robert Redford by James Spada.
A Postilion Struck By Lightning by Dirk Bogarde.

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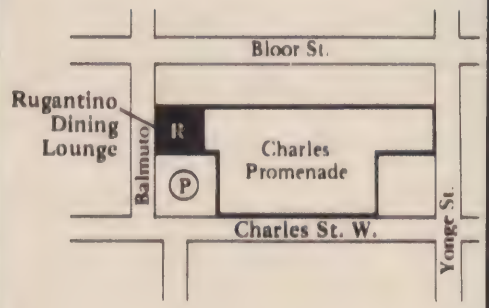

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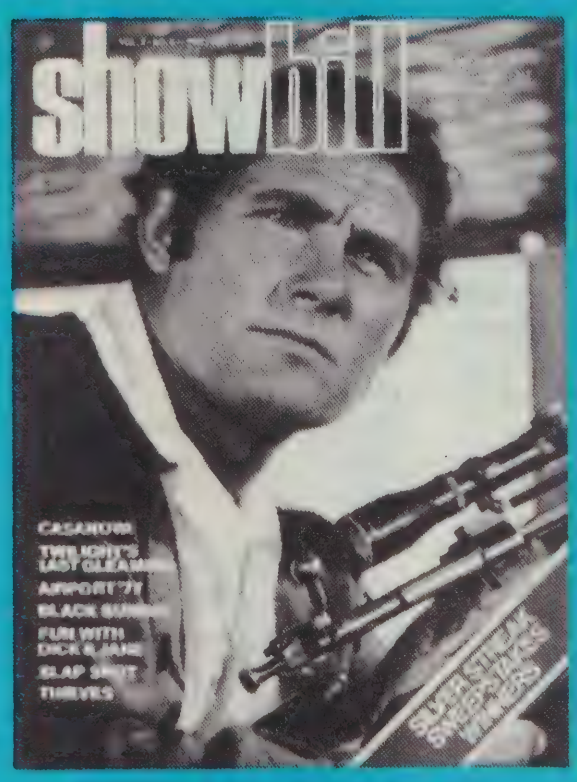

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- FITZGERALD & HEMINGWAY
- BLACK SUNDAY
- FUN WITH DICK & JANE
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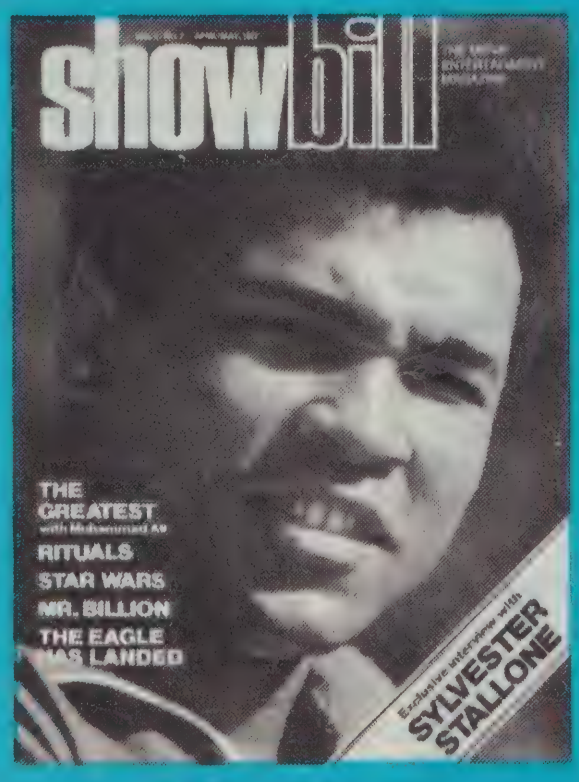

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- RITUALS
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- CB RADIO
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- STAR WARS
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- JABBERWOCKY
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- FILMS IN PRODUCTION

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- ROLLERCOASTER
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- THE SPY WHO LOVED ME
- THE DEEP
- ORCA
- THE OTHER SIDE OF MIDNIGHT
- THE HERETIC
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Movies at a Glance

Showbill's indispensible reference guide to films currently playing across the country

Editor's Note: Due to indefinite or sudden film release dates across the country and limited space, we suggest that our readers retain each issue for handy film reference.

MacArthur An homage to General Douglas MacArthur. Does not go so far as to say he shouldn't have been removed by Truman during Korean War, but strives to present him in a highly sympathetic light. Astute, dimensional performance by Gregory Peck. Lots of sketchy history with famous figures galore, unevenly portrayed. Low-key and thought-provoking rather than martial, but suffers by trying to make MacArthur palatable to everyone. Ed Flander, Sandy Kenyon. Director, Joseph Sargent.

Smokey and The Bandit Hell-raising, fast-driving action comedy, spiced with incessant citizens band radio communication. Truckers make fools of cops as they race illegal load of liquor through American South against deadline to earn cash from rich funsters. Corny, but affable and often funny. Enjoyable cast. Burt Reynolds, Sally Field, Jackie Gleason. Director, Hal Needham.

I Never Promised You a Rose Garden Young woman schizophrenic battles her private demons and the demonic ways of a mental institution. Strong subject, worthy leading performances, sincere and interesting, but loaded with sledgehammer theatrics instead of inspired creativity. Kathleen Quinlan, Bibi Andersson. Director, Anthony Page.

Black and White in Color Extraordinary, perceptive, wryly amusing anti-war satire, also ridiculing colonialism. French and German outposts in West Africa exist peacefully until belated news that World War I has started and patriotism dictates mobilization for battle. Good cast, excellent Ivory Coast settings. Director, Jean-Jacques Annaud.

March or Die Romantic action-adventure about the French Foreign Legion. Gene Hackman, Terence Hill, Max Von Sydow, Catherine Deneuve. Director, Dick Richards.

Final Chapter, Walking Tall The tragic finale of Buford Pusser, the legendary Tennessee sheriff, thus completing the trilogy of the lawman who taught America to walk tall. Bo Svenson, Margaret Blye, Forrest Tucker. Director, Jack Starrett.

Grand Theft Auto Action-filled comedy about a car chase. Ron Howard, Nancy Morgan, Marion Ross. Director, Ron Howard.

Thunder and Lightining The fun and adventure of the moonshine business in the deep South. David Carradine, Kate Jackson. Director, Corey Allen.

Teenage Graffiti Tells what one young person intended to do and the unexpected events that transformed him from a high school adolescent into a mature young man. Michael Driscoll, Jeannetta Arnette. Director, Christopher G. Casler.

Last Remake of Beau Geste The satire of "Beau Geste" saga, as "identical twins" Michael York and pop-eyed Marty Feldman wreck the French Foreign Legion. Sometimes very funny, more often merely silly. Many good ideas, but not enough. Ann-Margret, Peter Ustinov, Trevor Howard, James Earl Jones. Director, M. Feldman.

The Bad News Bears in Breaking Training The team of maladjusted baseball sluggers are up for another inning sans headliners Walter Matthau and Tatum O'Neal. In place of Matthau, we have a new coach in the person of William Devane. Otherwise the original team is intact, including Haley, Alfred W. Lutter as the statistical whizkid, and Chris Barnes as the battling shortstop.

Sorcerer Fugitives in a Latin American oil town transport nitroglycerine by truck over treacherous roads and through forbidding jungle. Realistic and slick from a novel "Wages of Fear", which Henry-Georges Clouzot made into a successful 1953 film. Roy Scheider, Bruno Cremer, Francisco Rabal, Amidou. Directed by William Friedkin.

The Deep Peter Benchley's tall tale of sunken riches and lurking danger; director Peter Yates takes us scuba diving stylishly, providing plenty to see as a veteran treasure hunter and vacationing couple tangle with a villainous narcotics dealer amid the ruins of wrecked ships off Bermuda. Robert Shaw, Jacqueline Bisset, Nick Nolte, Lou Gosset, Eli Wallach.

Star Wars Campy sci-fi adventure between the forces of evil, who can destroy planets at will, and the good guys. An onslaught of eye-popping, action-filled galactic spectacle, including robots, strange beings, zooming space ships, narrow escapes. Some will find it trivial, others will have a great time, Mark Hamill, Harrison Ford, Carrie Fisher, Alec Guinness. Written and directed by George Lucas.

Orca A North Atlantic fisherman (Richard Harris) in deadly mismat ched struggle with a gigantic and extremely intelligent killer whale...after the former slays its mate and her unborn child. Richard Harris, Charlotte Rampling. Directed by Michael Anderson.

Slap Shot Fast, noisy, profane comedy set in the world of minor-league ice hockey. Directed by Roy Hill. Starring Paul Newman, who, as a player-coach, gives the performance of his life.

Rituals The limits of human endurance and the challenges of survival are portrayed by Hal Holbrook, Lawrence Dane, Robin Gammell, Ken James and Gary Reineke. Directed by Peter Carter.

New York, New York Set in the heyday of the hepcat, when Tommy Dorsey, Artie Shaw and Benny Goodman put you in the groove and music poured freely over the airwaves from America's ballrooms and rooftop lounges. This is a romantic musical-drama about the Big Band era during the years immediately following the end of World War II. Robert De Niro, Liza Minnelli. Directed by Martin Scorsese.

The Spy Who Loved Me James Bond is one of the great phenomenons of the cinema. No movie character was ever more successful; no series ever took as much money. The current Bond film has Roger Moore as Bond, and welcomes New York-born Barbara Bach, a 27-year-old russet-haired beauty who has the important role of Anya, a top Russian spy. Directed by Lewis Gilbert.

Annie Hall Woody Allen's newest film - very funny, very close to his own bone. It is about modern manners and modern absence of rectitude. Diane Keaton co-stars in this more direct and autobiographical film than any before by Woody.

Exorcist II: The Heretic The sequel to "The Exorcist" again deals with the bedeviled Regan, now four years older but still possessed. Linda Blair, Richard Burton, Louise Fletcher, Max Von Sydow. Directed by John Boreman.

The Other Side Of Midnight A poor girl in France rises to a position of power as the mistress of a tycoon, and plots to ensnare the man who betrayed her in her youth. The melodrama is entertaining and graced with the beauty of talented Marie-France Pisier, Susan Sarandon, John Beck, Raf Vallone. Directed by Charles Jarrett.

A Bridge Too Far This expensive, star-crammed three-hour epic ranks higher than most flashy, Hollywood-style war pictures, but the spectacle approach is at odds with the seriousness of the subject — the costly, pathetic 1944 defeat of an ill-conceived Allied paratroop landing plan behind German lines in Holland. Absorbing and impressively filmed. Robert Redford, Sean Connery, Michael Caine, Dirk Bogarde, Laurence Olivier, Liv Ullmann, Directed by Richard Attenborough.

Fire Sale Is a madcap, irreverent film about the troubled Fikus Family. The head of the Fikus clan, played by hefty Vincent Gardenia, owns a tacky failing department store threatened with bankruptcy. His boys (Alan Arkin and Rob Reiner) have to contend with their private lives while trying to save the family business and face a nonstop series of crisis. Directed by Alan Arkin.

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In Production

A guide to films now being produced around the world

The Betsy (An E.L. Wolf presentation for Allied Artists and United Artists) Shooting in Newport, R.I., Detroit, San Francisco, Los Angeles. Producer: Robert R. Weston; Director: Daniel Petrie. Cast: Laurence Olivier, Robert Duvall, Katharine Ross.

The Bermuda Depths (Rankin/Bass Prods.) Shooting in Bermuda. Producers: A. Rankin Jr., Jules Bass. Director: Tom Kotani. Cast: Burl Ives, Leigh McClosky.

The Big Sleep (An E. Kastner/Jerry Bick presentation for ITC Entertainment) Shooting in London. Producers: Elliott Kastner, Michael Winner. Director: Michael Winner. Cast: Robert Mitchum, Sarah Miles, Candy Clark, Joan Collins.

The Black Stallion. Shooting in Toronto, Canada. Executive Producer: Francis Coppola. Producers: Fred Ross, Tom Sternberg. Director: Carroll Ballard. Cast: Mickey Rooney, Teri Garr, Clarence Muse.

Blood and Guts (Independent Pictures/Quadrant Films) Shooting in Toronto area. Producer: Peter O'Brian. Director: Paul Lynch. Cast: William Smith, Micheline Lanctot, Henry Beckman.

Blood Relatives (Classic Cinevideo/Filmel) Shooting in Montreal, Canada. Producer: Michael Klinger. Director: Claude Chabrol. Cast: Donald Sutherland, Stephanie Audran, David Hemmings, Aude Landry.

The End (A L. Gordon/B. Reynolds Production) Shooting in Southern California. Producer: Lawrence Gordon. Director: Burt Reynolds. Cast: Burt Reynolds, Sally Field, Joanne Woodward; David Steinberg, Dom DeLuise.

The Fury Shooting in Chicago. Producer: Frank Yablans. Director: Brian De Palma. Cast: Paul Douglas, John Cassavetes, Amy Irving.

Heaven Can Wait (Dogwood Prods.) Shooting in San Jose, Los Angeles. Producer: Warren Beatty. Director: Warren Beatty. Cast: Warren Beatty, Julie Christie, James Mason, Jack Warden, Dyan Cannon.

House Calls (A Jennings Lang Production) Shooting in Los Angeles, Universal Studios. Producer: Alex Winitsky. Director: Howard Zieff. Cast: Walter Matthau, Glenda Jackson, Art Carney.

Goin' South Shooting in Durango, Mexico. Producers: Harry Gittes, Harold Schneider. Director: Jack Nicholson. Cast: Jack Nicholson, Mary Steenburgen, Christopher Lloyd.

Jaws 2 (A Zanuck/Brown Production) Shooting in Martha's Vineyard, Mass., Pensacola, Fla. Producers: Richard D. Zanuck, David Brown, Director: Jeannot Szwarc. Cast: Roy Scheider, Lorraine Gray, Dana Elcar.

The Greek Tycoon Shooting in Europe, Greece U.S. Producers: Allen Klein, Ely Landau. Director: J. Lee Thompson. Cast: Anthony Quinn, Jacqueline Bisset.

Nunzio (A Jennings Lang Production) Shooting in New York. Executive Producer: Jennings Lang. Director: Paul Williams. Cast: David Proval, James Andronica, Morgana King, Joe Adamo.

Swarm (Irwin Allen Prods.) Shooting in Los Angeles, Houston. Producer/Director: Irwin Allen. Cast: Michael Caine, Henry Fonda, Katharine Ross, Richard Widmark, Lee Grant.

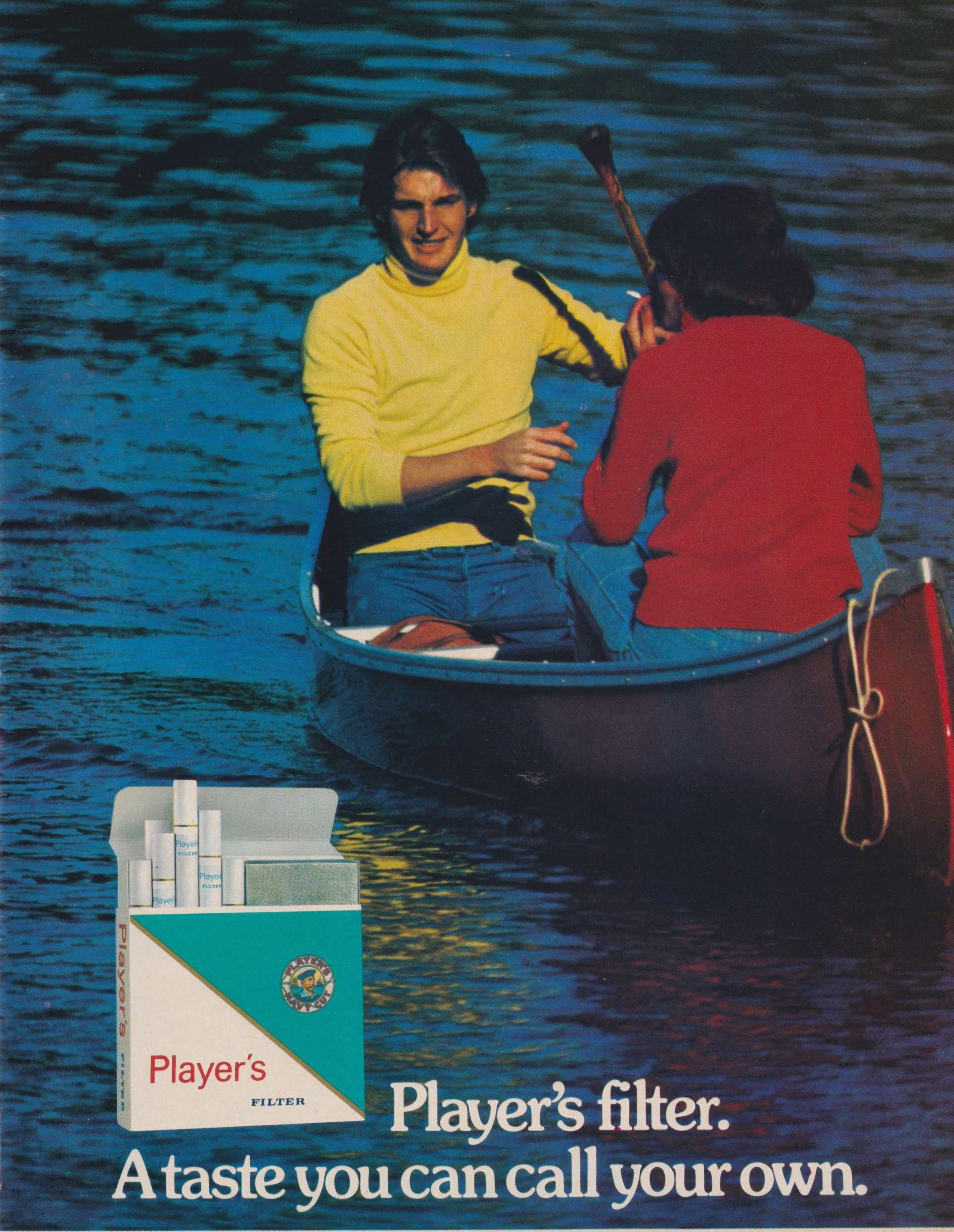
Thank God It's Friday (A Casablanca Record and Filmworks/Motown Production) Shooting in Los Angeles. Producer: Rob Cohen. Director: Robert Klane. Cast: Donna Summer, The Commodores, Paul Jabara.

The Hound of the Baskervilles (A Michael White Presentation) Shooting in London. Producer: John Goldstone. Director: Paul Morrissey. Cast: Peter Cook, Dudley Moore, Denholm Elliott.

The Professionals (A Warmwood Production) Shooting in Pinewood Studios, English locations. Producer: Sydney Hayers. Director: Ernie Day. Cast: Gordon Jackson, Martin Shaw, Lewis Collins.

The Silent Partner (Silent Partner Film Prods.) Shooting in Toronto, Canada. Producer: Joel B. Michaels, Stephen Young. Director: Daryl Duke. Cast: Elliott Gould, Christopher Plummer, Susannah York.

Superman (The Salkind Organization) Shooting in London, New York, Calgary, Alta., Canada. Producers: Ilya Salkind, Pierre Spengler. Director: Richard Donner. Cast: Marlon Brando, Gene Hackman, Terence Stamp. ■



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